

**Chinese-Australian Fiction: A Hybrid
Narrative of the Chinese Diaspora in Australia**

by Xi Rang Liu

Submitted in fulfilment of the requirements for the Degree of Doctor of Philosophy

University of Tasmania

May, 2007

Declaration of Originality

I declare that the material is original, except where due acknowledgment is given, and has not been accepted for the award of any other degree or diploma.

In other words, the thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the thesis, and to the best of my knowledge and belief no material previously published or written by another person except where due acknowledgment is made in the text of the thesis.

Xi Rang Liu

Signature: *liu xi rang*

Date: *June 4, 2007*

Statement of Authority of Access

This thesis may be made available for loan. Copying of any part of this thesis is prohibited for two years from the date this statement was signed; after that time limited copying is permitted in accordance with the *Copyright Act 1968*.

Xi Rang Liu

Signature: *liu xi rang*

Date: *June 4, 2007*

Abstract

This thesis seeks to discover the diasporic themes and hybrid values in the cross-cultural and transnational experiences of the Chinese diaspora as embodied in Chinese-Australia fiction.

The thesis uses the concept of hybridity to balance the tension between Chinese and Anglo-centric perspectives. It offers insights of someone who is both an academic researcher and a diasporic novelist. Although it refers to Chinese-Australian works written in English or translated from Chinese, its main focus is on Chinese-Australian fiction in Chinese. Through my bilingual skills, it overcomes a major limitation in previous research in English in Australia—the absence of critiques of works in Chinese that remain untranslated. Also, it uses a multicultural method to address the limitation of censorship or China-centric vision that characterises existing critiques in Chinese. This thesis is the first study in English to focus totally on Chinese-Australian fiction, and fills a gap of existing knowledge in Chinese critical circles as well.

In my findings, Chinese-Australian fiction, especially in Chinese, not only makes an original contribution to Chinese diasporic literature but also to the Australian migrant literature. Through its multicultural stance, it comprises a valued addition to the voices of Australian literature, presenting Australia's social conditions and customs in a hybrid narrative. Also, the works extend the scope of overseas Chinese diasporic stories. My three published novels have been regarded as a 'trilogy' in their representation of diasporic and cultural themes, representative of different periods of

development in contemporary Chinese-Australian literature. One focus of the thesis is what my novels have done differently from other Chinese-Australian fiction.

This thesis illustrates Western theories of exile, diasporic experience and the concept of hybridity through detailed analysis on Chinese-Australian fiction. Chinese-Australian fiction articulates the Chinese diasporic experience from the gold rush to modern times in Australia using metaphors for push-pull factors in migration. The outstanding works overcome the limitations of traditional Chinese fiction which is characterised by obsession with China.

Moreover, Chinese-Australian fiction creates modern and historical images of Chinese. Active Chinese figures of gold diggers and their descendants replace the passive stereotypes of Australian English fiction. Moving beyond the identity anxiety of *Who am I*, the characters go beyond cultural differences and form a hybrid culture with the cultural confidence of *I like who I am*, and *I like what I do*. Chinese-Australian fiction illuminates cross-cultural interaction during the 150 year-long Chinese diaspora in Australia.

Acknowledgments

It has been a long march to finalise this thesis since I started this research on July 2001. I would like to acknowledge the help I have received. A Mid-Year Tasmania Postgraduate Research Scholarship has enabled me to complete this thesis. I am grateful to University of Tasmania for this support.

I would like to thank my PhD supervisors Professor Mobo Gao and Professor Barbara Hatley. They showed great foresight to offer a lot of valuable supervision and directions for this thesis. Their dedicated encouragement and guidance has helped me to get my thesis off the ground and complete it. Professor Gao helped me get the ideas of what thesis writing is about, such as migrant theory of push-pull factors and the concept of hybridity. He showed me appropriate procedures, from teaching me how to develop themes and theories in depth, to how to coherently connect and logically draw together all the chapters. My supervisors not only suggested how to demonstrate that specific Chinese-Australian works that have made a substantial and original contribution through an integrated exegesis, but also how to offer a fuller idea of the whole field. When I got lost sometimes, they showed me how to focus on the basic themes with evidence, analysis and arguments. In particular, their bilingual expertise offered useful and insightful judgements for this thesis. I learned a lot from their rigorous approach to scholarly research. As the then Head of School, Professor Hatley supported me to get over my financial difficulty. And Professor Gao and his wife Adrienne even gave me kindly help in my personal difficulties, such as accommodation in their house and transport assistance, just like good friends. They both continually supported my application for the scholarship and

its extension. Without their supervision and support, it is difficult to imagine completing it. I would like to take this opportunity to show my respect for them.

I also thank Professor Pam Allen, the current Head of School, for her kind support, and the staff members of School of Asian Languages and Studies for their friendly help. Also, my thanks go to the Dean of Graduate Research, Professor Carey Denholm, and the administrative staff of Graduate Research Unit, the staff in the Workshops and library.

I also would like to thank my best friend and collaborating translator Robert Apedaile. We have worked together as one to translate two of my novels from Chinese into English, which has enabled me to quote them in this thesis. Moreover, Bobby spent a lot of time correcting the typing and grammatical errors in the draft. I am really appreciative of his friendly and voluntary help. Finally, I like to acknowledge the support of my family.

Table of Contents

Declaration of Originality.....	1
Statement of Authority of Access.....	1
Abstract.....	2
Acknowledgments.....	4
Chapter One Introduction.....	7
1.1 Aims and Reasons.....	7
1.2 Methodology.....	16
1.3 Scope and Outline.....	18
Chapter Two Literature Review.....	22
2.1 A Review of Existing Critiques.....	22
2.1.1 Existing Research in English.....	22
2.1.2 Existing Research in Chinese.....	28
2.2 A Review of Chinese-Australian Fiction.....	39
2.2.1 Diasporic Themes.....	39
2.2.2 A Hybrid Identity.....	55
2.2.3 Creating Diasporic Images of Chinese.....	64
Chapter Three Migrant Push-pull Factors in Chinese-Australian Fiction.....	72
3.1 Push Factors for Migration.....	77
3.1.1 Leaving China to Escape Poverty.....	77
3.1.2 Pursuit of Freedom in a Democratic Country.....	93
3.1.3 Sick of the Bad Side of Chinese Traditional Culture.....	111
3.2 Pull Factors for Migration.....	127
3.2.1 Affluent Society.....	128
3.2.2 Stay to Obtaining PR.....	137
3.2.3 Fascination with Western Culture and Australian Pluralism.....	148
Chapter Four A Hybrid Culture in Chinese-Australian Fiction.....	162
4.1 Cultural Difference.....	167
4.1.1 From Cultural Prejudice to Multicultural Writing.....	167
4.1.2 Culture Shock.....	192
4.1.3 Who am I.....	206
4.2 Beyond Cultural Difference.....	226
4.2.1 Infiltration and Interaction.....	226
4.2.2 Hybrid Chinese-Australian Culture.....	240
Chapter Five Conclusions.....	255
5.1 Filling Gaps in Existing Knowledge.....	255
5.2 Identifying the Contribution of Chinese-Australian Fiction.....	257
5.2.1 Diasporic Values to Overseas Chinese Diasporic Literature.....	257
5.2.2 Cross-cultural Values to Australian Migrant Literature.....	258
5.3 Limitations and Recommendations.....	262
Bibliographic Citation.....	270
Appendixes.....	292
1. A List of Published Chinese-Australian Fiction in Chinese.....	292
2. A List of Published Chinese-Australian Fiction in English.....	304
3. A List of Translated and Bilingual Chinese-Australian Fiction.....	307
3.1 From Chinese to English.....	307
3.2 From English to Chinese.....	307
3.3 Bilingual Collections.....	308
4. Websites Relating to Chinese-Australian Literature.....	309

Chapter One Introduction

1.1 Aims and Reasons

The subject of this thesis is fiction by Chinese-Australian authors. I seek to analyse in particular how the genre reflects cultural interaction during the 150 year-long Chinese diaspora in Australia.

Diasporic writing has become a cutting edge topic for comparative literature and cultural studies. With increasing migration, Chinese-Australian fiction has flourished, and made its mark in Chinese diasporic literature. As a hybrid art, Chinese-Australian writing enriches Australian literature, and makes an important contribution to Chinese literature. Jane Sullivan (2004), a senior writer at *The Age*, suggests, 'Next time you see a book by an Asian-Australian in the shops, make a point of picking it up, and discover some new perspectives that aren't just about frangipani, maidens and temple bells.' (Sullivan, 2004) Chinese-Australian fiction could provide valuable literary references for the study of Australian and Chinese cultures and histories.

Chinese-Australian fiction was born in the 1950s, and grew in the 1980s. During the 1990s, it made a great leap forward in localised Chinese-Australian fiction. Early in the new millennium, Chinese-Australian fiction is moving forward to a hybrid narrative. Diasporic Chinese-Australian writing has developed into a considerable body of work over the last two decades. It reflects the life of tribulation in exile, and the culture shock that migrants face while finding their place in Australia. Chinese-Australian fiction is a valued addition to the voices of Australian multicultural

society. The description of the Australian people, their social conditions and customs has aroused interest by outsiders around the world. Moreover, Chinese-Australian fiction has contributed to overseas Chinese diasporic literature through developing the diasporic themes on the exile. Chinese-Australian literature is part of Australian literature and part of Chinese literature, and the research of the topic has long-term significance. Thus, Chinese-Australian fiction deserves our attention.

The principal aim is to explore and examine the cross-cultural experiences of the Chinese diaspora as they are reflected in Chinese-Australia fiction. The secondary aim is to recognise the hybrid cultural value, distinct diasporic themes and the pioneering creative of active Chinese images in Chinese-Australian fiction. It also seeks to remedy the absence of meaningful critiques, especially of fiction in Chinese. Furthermore, it tries to overcome the limitations of either China-centric or Anglo-centric perspective in existing research by offering a hybrid cultural insight. This thesis tries to open up the field of Chinese-Australian writing in order to induce scholars to take more interest in Chinese-Australian fiction.

Although this thesis canvasses the whole field, it focuses particularly on works in Chinese for the benefit of people who do not read Chinese. There was virtually no published English monograph focusing totally on Chinese-Australian literature. English essays that review Chinese-Australian fiction are few as well. Most existing research in English focuses on works in English including works translated from Chinese. In fact these comprise a small part of the sea of Chinese-Australia works. The main voice is that of works written in Chinese, but these are ignored because of the language barrier in Australia. As a result, their value has not been recognised sufficiently. Obviously Chinese-Australia fiction in Chinese has not yet entered the

purview of native English-speaking scholars in Australia. This is the first English thesis totally focusing on Chinese-Australian fiction both in Chinese and English. Thus, it fills a gap in the field of Chinese-Australian fiction in Chinese for Australian English critical circles. I intend to translate this thesis into Chinese and seek to get it published in China, which will hopefully fill a gap in the Chinese-speaking world as well.

Chinese-Australian fiction involves diasporic values based on socio-political, economic, historical and traditional backgrounds, and manifests aspects of cross-culture. An analysis of Chinese diasporic fiction should probe several questions. How do the authors catch the dilemma of Chinese migrants finding a way through the morass? What revealing metaphors does the fiction use to imply pull and push factors for Chinese migration to Australia? How does the fiction reflect the essence of a hybrid culture? How does it trace history to illuminate cultural infiltration and interaction? And how does it restore veracity to images of Chinese? Such questions are the body of this thesis.

As a case study, this thesis focuses specifically on my published novels: 《云断澳洲路》 *Clouds on the Australian Road* (the English version *Oz Tale Sweet and Sour*); 《蹦极澳洲》 *Bungee Jumping to Australia* and 《澳洲黄金梦》 *Golden Dreams in Australia*. Dr Guo Yuanyuan (2004) regards the three novels as a 'trilogy'. Although they do not share characters or story lines, they constitute a loose trilogy about Chinese-Australian experiences and cross-culture. They are representative works of the different periods in the development of Chinese-Australian literature. The trilogy adds value to both Australian and Chinese fiction through a hybrid narrative: a

mixing of Australian and Chinese cultures, and Chinese classical literary stances and modern Western narrative techniques, thus, creating a new narrative stance. The thesis shows how a pioneering creativity, based on my writing and life experiences in Australia, opens up new material and themes, and extends the scope of Chinese-Australian stories. I hope the thesis becomes a useful reference for other researchers. Chinese-Australian literature is a valuable humanistic resource for Australia and China, which should not be wasted.

Australia is a migrant country in which Chinese comprise an important component. Chinese have been migrating to Australia since European settlement. In recent times, more and more Chinese speakers have come to Australia from different parts of the world, particularly since the 1980s. Along with increasing migration, some Chinese-Australian authors have provided a rich setting for Chinese diasporic literature. According to Dr Zhang Wei (1998) Australia used to be an unknown and insignificant country in the minds of a billion Chinese people around the world, mainly in Mainland China. Chinese people had an impression that Australia was a kangaroo country, with the Sydney Opera House and a lot of sheep. However, after Chinese students started coming to Australia around the time of Tiananmen Square Massacre in 1989, together with migrants from Taiwan, Hong Kong and Southeast Asia, Chinese-Australian writers have opened a window on the Australian landscape for Chinese readers around the world. It would be difficult to evaluate how many Chinese-Australian works have been produced in the sea of Chinese publications and web sites over the last two decades in different locations around the world. Most of them were published in Australia, Mainland China, Hong Kong, Taiwan and Southeast Asia; but some even in Europe and America.

According to a Chinese-Australian critic Zhang Aolie (2006), at present there are approximately thirteen Chinese writers' associations in Australia. And some Chinese-Australian writers are members of the Australian Society of Authors or writers' centres in some states. A series in Chinese, 《澳洲华文文学丛书》 *Chinese-Australian Literature Series* (2002) edited by Dr Zhuang Weijie, cites more than 420 works by 103 Chinese-Australian writers. It shows that there are currently at least one hundred Chinese-Australians writers in Australia. Most are from Mainland China. According to statistics I have gathered, about one hundred books that contain fiction have been published by Chinese-Australian writers up to May 2007, both in Australia and overseas, in Chinese or English. These include full-length novels, collections or anthologies contained novellas, short stories, mini-fiction, and translations. A list of published Chinese-Australian fiction books appears in the appendixes.

Chinese-Australian writers make good use of their dual heritage—familiar both with China's oriental culture and Australian multiculturalism. Their works have become a cultural bridge between the Chinese and English cultural worlds. Their input has a hybrid value for a multicultural society celebrating different aspects. More importantly, Chinese-Australian fiction has a significant value in understanding Chinese immigrants.

However, Chinese-Australian fiction lacks a systematic, comprehensive and specialised study in either Australia or China. Chinese-Australian writing is just a ripple and has been largely ignored in mainstream literature in both countries. Chinese-Australian writers are in a dilemma because their market is limited in both

Chinese-speaking world and English-speaking world. Very few critics are willing to put effort into such a marginalised literature. Marginalisation and the absence of critiques are huge disadvantages for Chinese-Australian fiction.

Written fiction is currently under pressure from other media such as movies, television, the Internet, news report and popular nonfiction. Chinese-Australian fiction is even more marginalised, on the periphery of both Chinese and English cultural worlds. Most Chinese-Australian writers focus on the life of a minority community in a Western country. Their main readers are in Mainland China, Hong Kong, Taiwan, or the Chinese community in Australia. In China, Chinese-Australian fiction is considered to be of specialised interest. Chinese-Australian fiction mainly reflects the experiences of Chinese in Australia, a country that is quite remote from China. It is difficult to arouse the interest of readers in China. There are three main classes of readers in China: people who intend to go abroad to migrate or study in Australia; people who are curious about Western culture; and people who have relatives in Australia. Although Chinese-Australian fiction has social and historical significance, the limited readership may find it hard to understand the unusual circumstances of living Australia.

In China, even in the bigger bookshops Chinese-Australian fiction is normally put in a corner among the Overseas Chinese Literature. In Beijing Books Building with a four-storey building, there are only a few Chinese-Australian novels, such as *Bungee Jumping to Australia* (1999), *Golden Dreams in Australia* (2004), Zhen Zi's 《一切随风》 *Everything with the Wind* (2003), and Jiang Jianning's 《暗香浮动》 *Moving Plum Blossoms with Faint Fragrance* (2004). As to scholarly books, apart from Dr Qian Chaoying and Dr Zhuang Weijie's commentaries it is difficult to find relevant

works. Except for a few outstanding novels, most Chinese-Australian fiction is self-published. According to Zhang Aolie (2003), Ouyang Yu's Chinese novel *The Angry Wu Zili* 'was written in 1989, but passed through many publishers' hands in China, Hong Kong, Taiwan and Australia for ten years.' (Zhang, 2003:224) Finally, the complete novel was self-published underground by the author himself in 1999 in Beijing. Ouyang Yu is one of the most prolific Chinese-Australian writers. From his case, one may well imagine how difficult it is for most Chinese-Australian authors to publish their works in Chinese-speaking world. Even though there is a considerable body of Chinese-Australian fiction, compared with Chinese diasporic writers writing in Chinese in other Western countries, such as Gao Xingjian in France, Yan Geling in USA and Hong Ying in UK, there is as yet no such well-known Chinese-Australian writer.

In Australia, Chinese-Australian fiction in English or in translated form is merely a 'multicultural ornament', like Lion-dancers once a year on Chinese New Year in Chinatown. Ouyang Yu complains, 'this country has never properly acknowledged its writers of Asian origin, even though they have been living in this country for nearly as long as white Australians.' (Sullivan, 2000) English has become a common language around the world. As an English speaking country, English provides an advantage for Australia. However, English may be a disadvantage for Chinese-Australian writers. Dr Alison Broinowski (1996), a writer and diplomat, points out, 'because the language of Australian novels, plays, and poetry was English, for Asian Australian writers who were not native speakers, and even for some who were, a cultural swamp lay between the firm ground of their former societies and their adopted land.' (Broinowski, 1996:225) The monolingual nature often leads Australian mainstream to ignore literature in other languages. The language barrier

has put Chinese-Australian literature in a box that few will open. Most Chinese-Australian authors write in Chinese language and they are in a state of limbo in Australia.

Although Chinese-Australian English works have an advantage in gaining attention from English critics, they are still regarded as non-mainstream in comparison with Anglo-centric English works. Sullivan (2004) introduces a provocative essay written by Ouyang Yu and points out, 'Ouyang Yu sees Australian-Asian writing as something still buried in the margins. He complains that the dominant culture virtually ignores its resident Asian writers, except for some women who are conveniently exotic and unthreatening.' (Sullivan, 2004) As a result, Ouyang Yu's English works are very difficult to place in the book market. He complains that his works have been rejected by 'white mainstream publishers.' (Sullivan, 2004) He had been seeking to publish three anthologies of Asian-Australian poetry and an anthology of Asian-Australian writing, 'but no publisher was interested in it.' (Sullivan, 2000)

The marginalisation gives Chinese-Australian writers an identity anxiety, asking them: Who am I? There is a contradiction in fruitful creative writing and an absence of meaningful critiques. While countless Australian-Chinese works are published in Chinese journals or in book form, few critics care about this prolific writing. Ouyang Yu complains, 'most Asian books aren't reviewed in key media.' (Sullivan, 2004) Although Australia is a multicultural country, little research is done in English-speaking critical circles on Chinese-Australian fiction in Chinese because of the language barrier. This limitation may lead to an Anglo-centric vision because critics are limited to the English language and lack understanding of the metaphors in the

original Chinese text.

As to the Chinese critical world, even though Chinese-Australian fiction has gradually come into the view of some Chinese scholars in China and Taiwan, very few scholarly books focus totally on Chinese-Australian literature. There are more popular topics waiting to be examined. Most are not prepared to take the time to concern themselves with marginalised literature. Moreover, most scholars, especially those who do not understand English language in China and Taiwan, do not totally understand Australian culture and the real situation of hybrid layering of identity. This often tends towards a China-centric vision based on obsession with China. In fact, Chinese-Australian literature is a hybrid melding of both Australian and Chinese cultures.

Similarly in Chinese-Australian critical circles, very few critics are willing to put effort into this task. Ouyang Yu (2002) bluntly points out after listing some Chinese-Australian works, 'There are so many works. If we do not undertake research and write theses on them, the task may overwhelm us. I would have been mad to approach them here because it would have cost me a lot of energy and cost readers too much time.' (Ouyang, 2002:84) Indeed, it is not an easy task to undertake critiques of marginalised Chinese-Australian literature because we have trouble in finding both the original works and relevant commentaries.

We need to put our effort into finding the most valuable works among Chinese-Australian fiction. This thesis intends to explore the values of Chinese-Australian fiction to develop a theoretical framework to enable them to be better understood.

1.2 Methodology

The thesis is different from a normal thesis. A main theoretical issue is the lack of a systematic framework for critical analysis of Chinese-Australian fiction. This thesis tries to offer a comprehensive study through a systematic way in identifying and contextualising Chinese-Australian fiction.

The main value of Chinese-Australian fiction is its diasporic insights and hybrid culture. A new way to study Chinese-Australian works of fiction is sought through analysing them within the framework of diasporic literature. In this thesis, diasporic themes include push-pull factors for exile. Alex Miller (1992) develops a diasporic theme through the Chinese character Lang Tzu's exile in Australia: 'for certain people exile is the only tolerable condition. For these people, to be in exile is to be at home.' (Miller, 1992:264&302) Every migrant is in exile in a sense. In this thesis, exile means someone separated from his or her own country from choice, and not necessarily forced to leave. This thesis uses some theories, such as migrant theory of push-pull factors and the concept of hybridity, to test how Chinese-Australian fiction reflects the Chinese diaspora. Push factors are those at home that migrants can no longer tolerate such as poverty, political suppression and the bad side of traditional culture. Pull factors are those that attract migrants, such as Australia's wealth, freedom and cultural diversity. According to *The Macquarie Dictionary* (1999), culture is 'the sum total of ways of living built up by a group of human beings, which is transmitted from one generation to another.' (Delbridge ed, 1999:529) Hybridity is characterised by literature and theory that focuses on the effects of mixture upon identity and culture. This thesis illustrates Western theories of exile, diasporic

experience and the concept of hybridity through detailed analysis on Chinese-Australian fiction.

Moreover, this thesis tries to balance the tensions between theories and practice in Chinese-Australian fiction. A hybrid standpoint can be used to place Chinese-Australian fiction within world Chinese diasporic literature and Australian migrant literature, to test the contribution that Chinese-Australian fiction has made. Thematic and artistic values can be evaluated through theoretical concepts, including a hybrid identity, new ideas about the Chinese diaspora, and a hybrid narrative. Also, by using bilingual research, the thesis carefully studies the original text, especially a host of works in Chinese. The viewpoint of both an academic researcher and a Chinese-Australian author may equip me to offer a hybridity approach to show the true picture of Chinese-Australian fiction. Existing research is largely marred by China-centric or Anglo-centric vision. This thesis tries to use the concept of hybridity to balance the tension between Chinese and Anglo-centric perspectives. Drawing on references from other scholars, I seek to make my own judgement on Chinese-Australian fiction in a multicultural way.

Normally, a thesis talks about the works of others. This thesis, however, analyses my own novels and their place in diasporic literature by comparing them with other Chinese-Australian fiction using a critical and detached attitude. Although this includes both their strengths and limitations, it mainly focuses on their values and contributions. Various methodologies are applied in the analysis of my trilogy and other works. For example, evaluating the creativity; analysing the hybridity of the narrative and diasporic themes such as migrant push-pull factors; and how positive images of Chinese-Australians are created through better understanding of the two

cultures. The diasporic themes and cross-cultural values are shown by analysing original text, such as the metaphors, story lines and characters. The originality of Chinese-Australian fiction is demonstrated, particularly where the narrative integrates with cultural and historical insights.

Although Chinese-Australian literature has flourished for not much more than two decades, it is already difficult to collate all relevant works. More and more Chinese-Australian works are being published around the world. Self-published works are even more difficult to encompass. To avoid focusing on insignificant works and omitting significant ones, this thesis focuses on representative writers and works. Moreover, because there are more than one million words (Chinese characters) in total in my three published novels, I am only selecting the parts that relate to the themes of this thesis. Likewise, the essentials of Chinese-Australian fiction in general are discussed in relation to the purpose of this thesis.

1.3 Scope and Outline

In this thesis, we encompass most important aspects of Chinese-Australian fiction, from diasporic themes to hybrid culture, from big picture to detailed points of analysis; from imagery to a hybrid narrative; from the history of Chinese-Australian fiction to the current situation and future perspectives.

Although some English fiction is discussed in this thesis, it mainly focuses on Chinese-Australian fiction in Chinese by Chinese-Australian writers living in Australia, including relevant novels, novellas, short stories and even mini-fiction.

Although this thesis refers to Chinese-Australian transnational experience, one criterion is that the setting or stories should have some connection with Australia. Except in passing, Chinese-Australian nonfiction is not involved in this thesis.

Chinese-Australian literature includes all genres, but I am more interested in fiction than other genres. This is because fiction is my most familiar genre, and it is a major genre in literature. A novel is able to depict essentials of the world to the last detail extensively and profoundly. It reflects our philosophical thinking through encompassing all narrative techniques to vividly portray characters and tell fascinating stories. Insightful themes are often easier to express in novel form through metaphors. The concentration on fiction should make a more specific and more specialised literary study.

In this thesis, large amounts of original Chinese text, including both Chinese-Australian fiction and relevant critiques in Chinese, have been translated into English by me, with advice from a professional translator Robert Apedaile. Some quotations come from the published English versions or forthcoming works that have been translated from the original Chinese already, such as *Oz Tale Sweet and Sour* and *Bungee Jumping to Australia*.

Most Chinese titles show Chinese characters in this thesis instead of Pinyin, followed by translation in English, either in the text or in the appendixes. As to the Romanisation of names of Chinese authors, I have used Pinyin rather than Wade Giles unless the authors use Wade Giles in romanising their names in their publications. And following the Chinese custom, the Chinese family name is

normally placed first, and the given names follow the family name unless they have an English given name.

There are five chapters in this thesis. The Introductory chapter has set out the significance, reasons for and aims of the thesis, methodology, and the scope. It also gives the outline of the various chapters.

Chapter Two is the Literature Review, which focuses on reviews of literature relevant to the themes of this thesis. It briefly discusses the background, the contributions and the limitations in relevant existing research and Chinese-Australian writing practice. The historical development of Chinese-Australian fiction is discussed, and, in particular the literary contribution and impact of the representative writers and their works.

Chapter Three focuses on migrant push and pull factors in the Chinese diaspora in Chinese-Australian fiction. Economic, political, and cultural factors are examined, including the reasons for coming to Australia and the attraction for staying in Australia. Maslow's Hierarchy of Needs is used as an analytical tool to explain the push and pull factors reflected in Chinese-Australian fiction. The Chinese characters experience a different level of needs in Australia, from making a living to settlement, from companionship to achievement. Also, this chapter shows the way in which Chinese-Australian writers get inspiration from their Australian experience, and how political and cultural factors impact on an author's creation, intention and motivation. The metaphor for exile in Chinese-Australian fiction is analysed through story lines, characters and writing angles.

Chapter Four focuses on hybrid culture in Chinese-Australian fiction. The positive images of Chinese characters in Chinese-Australian fiction are compared with the passive Chinese characters in Australian English fiction since the gold rush era. It analyses acculturation from ambivalence to cross-cultural fusion through analysing the story lines, the characters, and geographical and historical descriptions. This chapter discusses how some Chinese-Australian fiction breaks the limitation of focusing only on *Who am I*, and shows a cultural confidence of *I like who I am*. It tests how Chinese-Australian fiction uses a hybrid narrative to reflect Australian multiculturalism.

Chapter Five is the concluding chapter. It summarises and reviews the key ideas of previous chapters. Also it reflects on the limitations of this thesis, and suggests future strategies and further avenues for Chinese-Australian fiction.

The five chapters complement each other. They present an overview of Chinese-Australian fiction, derived from analysis of the historical significance and cultural influences.

Chapter Two Literature Review

This chapter reviews the contribution and limitations of relevant existing research, as well as Chinese-Australian writing practice. It focuses on three areas: diasporic themes, a hybrid identity and creating Chinese-Australian images. It offers a critical understanding and background to the values and the problems in the field.

2.1 A Review of Existing Critiques

References to and reviews of Chinese-Australian literature are scant, in both Chinese and English, despite a thorough search of all likely sources and a widening of the field of search.

I found no scholarly book that totally focused on Chinese-Australian fiction, either in Chinese or English. A few scholarly books in Chinese focus on the broad range of Chinese-Australian literature, including fiction, nonfiction and poetry, but there is no full-length book focusing on fiction. Fortunately, critical essays are more available than scholarly books. We occasionally find critical essays about Chinese-Australian fiction in journals, collections or web sites in Australia and overseas.

2.1.1 Existing Research in English

In Australia, I found no substantial monograph written in English, focusing totally on Chinese-Australian literature. Some books do refer to a few Chinese-Australian

works, but their themes mainly concern Asian studies, ways of seeing China or autobiographies of Chinese-Australians, rather than focusing on Chinese-Australian literature.

Hybrid culture is a concept currently in vogue in analysing Asian-Australian literature. Alison Broinowski's scholarly book *The Yellow Lady* (1996) surveys Australian-Asian hybridity in literature, theatre and the visual arts. It shows 'Australians at the end of the century are creating a hybrid culture that has no counterpart any where else.' (Broinowski, 1996:blurb) This book focuses on the Australian-Asian work of novelists, sculptors, film-makers, composers, architects, poets, potters, playwrights, photographers and choreographers. However, literature comprises only five pages (page 225-230) in the second last section of the last chapter. A few Chinese-Australian writers are included such as Ouyang Yu and Ding Xiaoqi. Diasporic themes and hybridisation in Chinese-Australia fiction are explored briefly in a monograph in English.

Diana Giese's book *Astronauts* (1997) is an oral history of Chinese-Australian heritage and dreams for the future. It collects stories from the descendants of old Chinese-Australians families, to record their struggles, hopes and successes. It includes post-Tiananmen Chinese students, Boat People of the 1970s and the Chinese from Malaysia, Hong Kong and Fiji. This book reinterprets 'our history and what it means to be Australian.' (Giese, 1997:blurb) However, it only relates a little to Chinese-Australian writing and translation, such as Clara Law (Luo Zhuoyao)'s film *Floating Life* (1996) and Mabel Lee (Chen Shunyan)'s translated works. Although this book recognises some diasporic and hybrid values in Chinese-Australian writing, the book does not focus on fiction. Thus, it is not much help in studying Chinese-

Australian fiction.

Another similar example is Timothy Kendall's monograph *Ways of Seeing China* (2005). The book refers to some Chinese-Australian authors and their works, such as Ouyang Yu, Sang Ye, Leslie Zhao (Zhao Chuan) and Lillian Ng. However, the review of Chinese-Australian writing is only a small part, and does not recognise much hybrid values in Chinese-Australian fiction. It focuses on how Australians see China through 'novels, comic strips, ASIO dossiers, government document, public polls, travelogues and politicians' pronouncements.' (Kendall, 2005:blurb)

In critical books in English, Chinese-Australian fiction in Chinese is often simply ignored. Even some Chinese-Australian scholars do not want to bother with Chinese language works. Dr Shen Yuanfang is a Chinese-Australian scholar and a postdoctoral fellow. Her monograph *Dragon Seed* (2001) comments on a few Chinese-Australian works most of which are written in English. Although Shen can understand the original Chinese of Liu Guande's novel 《我的财富在澳洲》 *My Fortune in Australia* perfectly well, her 'discussion will use the English text'. Even though she realises the problem is 'some details were left out and some metaphors were missed in the translation' (Shen, 2001:158), she still quotes sentences from the translated version by Jacobs and Ouyang (1995). It is understandable that translation consumes huge time. In general, the value of this scholarly work is an insight into the nature and construction of Chinese-Australian identity from the 1860s to the 1990s. It offers English-background researchers a rare opportunity to understand some Chinese-Australian writing. Although this book concerns Chinese exile in Australia,

it mainly focuses on Chinese-Australian history and autobiographies rather than Chinese-Australian literature. In fact, there have been no specifically substantial books published in English to focus on Chinese-Australian literature in Australia.

In New Zealand, *East by South* (2005), edited by Charles Ferall, is a recent scholarly collection of Chinese-Australian and Chinese-New Zealand studies. The essays range across literature, music, film, and fashion. They mainly examine contemporary and historic Australasian perceptions of China and its people. They also discuss the repressive treatment of migrants in Oceania, and the contributions made by China and people of Chinese descent to the history of both countries. John Fitzgerald (2006) thinks that it is a showcase of the range and thematic orientation of cultural studies. There are nineteen chapters in total in this book, and seven of the chapters deal with literary representations, including poetry, film and fiction. However, the literary representations mainly focus on Australian literature rather than Chinese-Australian literature.

Critical essays in English are another important source concerned with Chinese-Australian literature. A few relevant essays have been included in some collections of essays. Dr Wenche Ommundsen's relevant essays on Chinese-Australian writing offer incisive analysis, and have been collected in books published both in Australia and overseas. Her relevant essays also have been published in various journals, such as *Meanjin* in 1998 and *Tirra Lirra* in 1994. (A list of relevant references appears in the bibliography.) Professor Nicholas Jose, as one prominent Australian writer with great experience in China and things Chinese, is enthusiastic about Chinese-Australian writing. In his collection *Chinese Whispers* (1995), he draws on his

familiarity with Chinese culture to review in depth a Chinese-Australian writer's creative journey. Jose often warmly introduces Chinese-Australian writing. For example, he writes a humorous foreword (1995) for a collection, written by eight Chinese-Australian writers.

Relevant bilingual essays are another research source in Australia. A collection of bilingual essays *Chinese Cultures in the Diaspora* (1997), edited by Julie Chang (Xia Zuli), and includes more than twenty essays in four sections. Section One is about globalisation of Chinese culture and literature; Section Two explores challenges and opportunities for Chinese creativity in an English-speaking environment; Section Three is about cross-culture communication and harmony; and Section Four is about creative potential and development in a new Chinese community. These bilingual essays provide a valuable resource for studying Chinese culture. However, the themes mainly focus on traditional Chinese culture and contemporary migrant societies, rather than Chinese-Australian literature. Thus only a few of the essays, such as Ouyang Yu's *Is Literature Dead*, refer to Chinese-Australian writing.

Most relevant essays in English are published in journals. Dr Ouyang Yu has contributed many essays on Chinese-Australian literature both in Chinese and in English to different sources. He is the founding editor of *Otherland*, the first bilingual journal of Chinese-Australian writing. *Otherland* often publishes relevant essays either in Chinese or English. A special issue of this journal, no. 7 of 2001, entitled *Bastard Moon*, is a collection of English essays and interviews, edited by Wenche Ommundsen. The collection explores contemporary cultural studies of Chinese immigrants in Australia. Alan Hardy comments, 'There are some fascinating papers in this collection, with intelligent and thought-provoking investigation of the

social (and individual) context out of which writers from another country and tradition, in facing its difficulties, tensions and possibilities, craft and evolve their literature.' (Hardy, 2001) These essays help to draw the attention of mainstream Australian scholars to Chinese-Australian writing. However, the focus is on Chinese-Australian writing in English.

Some web sites can offer a useful resource to make up the shortage of research on Chinese-Australian literature in existing publications. Among English language web sites, AustLit (Australian Literature Gateway, www.austlit.edu.au) is a subscription online resource for Australian literature, including some information on Chinese-Australian authors and their works. The web site consists of two main areas: one is Biography of authors, and the other is Archives. General subjects are displayed for a work, and bibliographic references are listed. For example, it lists Ouyang Yu (1996)'s critique of *Oz Tale Sweet and Sour*. Some full text essays can be viewed online, but there are still many references and reviews which need to be accessed elsewhere.

Asian Accounts of Australia Project is another useful online database available at National Library of Australia (www.nla.gov.au). This project includes monographs in Chinese language, both in simplified and traditional characters. Eighty-six publications are in simplified characters published between 1973 and 1999 in Mainland China. And ninety-one publications are in traditional characters published between 1956 and 2000 in Australia, Hong Kong, Malaysia and Taiwan. Each title has a Synopsis of Content. For example, *Bungee Jumping to Australia* is summarised as: 'This is a novel about the ups and downs of a reporter who comes to Australia for

five years.'

Other relevant essays are published in various universities' web sites. Alison Broinowski's critical essay *The No-Name Australians* (1999) is a rare essay devoted to Asian-Australian fiction. It was a paper for Asian Australian Identities Conference in September 1999, and was electronically published on the web site of Australian National University (www.anu.edu.au/asianstudies/asiafiction.html). This essay places great emphasis on Asian women writing in English, such as the works of Ang Chin Geok and Lillian Ng. It also comments on a few Asian male works, such as fiction by Fang Xiangshu and Ouyang Yu. The essay reminds us how Asian-Australian fiction offers a new view of both Asia and Australia. It refers to some diasporic themes and a hybrid value in Asian-Australian fiction, but lacks systematic theorising, and all of the discussed works are written in English.

We can be grateful for these Australian scholars and Chinese-Australian scholars directing their efforts towards studying Chinese-Australian writing in English. However, because of the language barrier most of them limit their study to works in English or translated works, a small component of Chinese-Australian literature that cannot represent the whole picture. This thesis seeks to remedy this by including Chinese-Australian fiction in Chinese in our study.

2.1.2 Existing Research in Chinese

Research in Chinese language, the relevant study of Chinese-Australian fiction, is

mainly undertaken in Mainland China, with a little in Taiwan, Hong Kong and Australia. In China, Chinese-Australian writing is appreciated as a component of general overseas Chinese literature. Chinese scholars started to pay attention to overseas Chinese literature in China from the early 1990s. These included books written or edited by Lai Bojiang (1991), Pan Yadun (1996), Qin Mu, Rao Pengzi and Pan Yadun (1998), Chen Gongzhong (2000), and Rao Pengzi (2002). (A full list of relevant references appears in the Bibliography.) However, these books do not refer much significantly or specifically to Chinese-Australian writing. For example, there are more than three hundred thousand words (Chinese characters) in Pan Yadun's book (1996), but there are only about four thousand words relating to Chinese-Australian literature. Chinese-Australian writing is not an important part of most scholarly books in China. Moreover, these books tend towards a China-centric vision through emphasising an obsession with China in Chinese diasporic literature.

The first book of literary history about overseas Chinese writing, 《海外华文文学史初编》 *The Initial Edition of History of Overseas Chinese Literature* (1993), was chief edited by Professor Chen Xianmao. The monograph introduces and comments on overseas Chinese literature from around the world. However, no Chinese-Australian writer is included in the book. Among the six hundred thousand words (Chinese characters), only one Australian author, Geremie R. Barne (Bai Jieming) is mentioned in the book. He is a non-Chinese Sinologist in Australia, and can write in Chinese and speak very good Mandarin. However, his main works are scholarly. Chinese-Australian authors are not even mentioned in this book.

A new edition of this monograph (1999) was extended and improved. The number of

words had increased to two million, and it was in four volumes. Particularly in Volume 3, some Chinese-Australian writers were included, such as Huang Yuye, Li Mingyan, Shen Zhimin and Shi Guoying. Chinese-Australian writing is introduced and commented on in a literary monograph in China for the first time. Although this was a good start in introducing Chinese-Australian writing to China, unfortunately, the details are sparse in the monograph as the editors lacked sufficient relevant information. Some important Chinese-Australian writers and their works are dealt with only briefly, and others are not even mentioned. A Chinese-Australian critic Dr He Yuhuai (2004) comments, 'the editor does not seem to have thoroughly researched the whole history and current situation of overseas Chinese literature. (For example, when asked why some authors were omitted, the editor's answer was because the authors had not submitted their works.)' (He, 2004:165) This was obviously not a satisfactory approach to a rigorous and responsible research. Concerning the same work, Zhang Aolie (2003) comments, the scholars in Mainland China have a smattering of knowledge of overseas Chinese literature. They lack material and relevant information, and only talk about what they meet. Zhang points out: '*The History of Overseas Chinese Literature* misses a lot of valuable pearls in the sections about Chinese-Australian literature.' (Zhang, 2003:175) Much existing research in China fails to get to the essence of overseas Chinese literature.

Moreover, chief editor Chen Xianmao (1999) offers a very narrow assessment in this book, 'Overseas Chinese literature continually flows back to China on the track of traditional Chinese culture, from content to form, and from artistic construction to narrative technique.' (Chen, 1999:49) Dr He Yuhuai disputes this Sinocentrism: 'this point of view misses the multiformity that is the true colour of the whole overseas

Chinese literature.’ (He, 2004:153) Dr He thinks that Chinese literature belongs not to any one group of people or any one country, but to all peoples of the world, which is a much more open concept than Professor Chen’s. In fact, Chinese diasporic literature, especially Chinese-Australian fiction, has formed a hybrid culture and narrative. Most existing research in China fails to focus on these values. This thesis discloses the multiformity of Chinese-Australian diasporic fiction in particular.

Most Chinese commentators lack overseas experience, and do not appreciate the background of diasporic creation. However, it is worth recording that some, who have studied in Australia and returned to China, drawing on their Australian experience and better understanding of the Chinese-Australian scene, are unsparing in their efforts to promote Chinese-Australian writing in China. The first scholarly book in Chinese in China, focusing totally on Chinese-Australian literature, was Dr Qian Chaoying’s commentary 《“诗人”之“死”》 *‘Death’ of the ‘Poet’* (2000).

Based on his experience of living in Australia for several years as a Chinese language student, Qian examines identity anxiety among writers of Mainland China background in Australia from 1988 to 1998. This is a big contribution towards understanding Chinese-Australian works about Australia as place of settlement. The book analyses Chinese-Australian writing from four aspects: permanent residence (PR) anxiety, work, sex and death. It is a rare and mostly fair-minded study of Chinese-Australian literature, and thus an important reference. This book does not focus totally on Chinese-Australian fiction, but covers a wider field including fiction, nonfiction and poems.

The limitation of this book is that it still cannot totally avoid a China-centric vision.

For example, it pays attention only to writers of a Mainland China background, and excludes Chinese-Australian writers from other parts of the world. Moreover, it tries to disclose the identity need (PR need) of Chinese characters, but fails to disclose why Chinese choose exile in Australia. Also, the book seems to make too much of the theme of death in Chinese-Australian literature. Zhang Aolie (2003) points out this problem, 'Death may be an important subject, but not a key theme, and certainly not the acme of perfection.' (Zhang, 2003:227) As to the hybrid layering of identity in Chinese-Australian literature, the author fails to recognise this. Fortunately, Dr Qian continued his research into Chinese-Australian literature, and edited a collection (2002). This book collects more than forty critical essays in Chinese, previously published in Chinese journals either in Australia or China. Most of the articles are superficial and out of date, but they offer considerable reference for further study.

Dr Zhuang Weijie's forthcoming commentary, 《寻梦与镜像》 *Dream Seeking*, is another work that focuses totally on Chinese-Australian literature in Chinese in China. Dr Zhuang was the founding editor of the Chinese-Australian magazine, *Azolla Japonica*, in Sydney in 1990s. Like Dr Qian, having become an Australian permanent resident, Zhuang returned to China to undertake PhD study in China. This forthcoming monograph is based on his PhD thesis in Fujian Normal University in China. Although part of this thesis has been published in a Chinese journal, the whole thesis has still not been published.

It promises to focus on Chinese-Australian literature from the aspect of the hybrid culture and multiculturalism. The thesis consists of five chapters. Chapter One provides a definition of the term 'Chinese literature in Australia', and its evolution from chaotic emergence, through disorder and fragility, to its basic shape, and then to

its substantial presence in Australia. Chapter Two uses the principles of subject science to explore the main subject matter and prototypes of Chinese-Australian literature in terms of the hybrid culture. Chapter Three provides a detailed account and elucidation of the Chinese poetry scene in Australia. Chapter Four focuses on globalisation and the challenges it makes to the production and research into overseas Chinese literature. Chapter Five provides a review of the problems and potential for Chinese-Australian literature and Chinese-Australian media in general.

It is good to see that Dr Zhuang realises the hybrid value in Chinese-Australian literature. However, like Qian Chaoying's work (2000), because of censorship in China, this forthcoming monograph lacks discussion of the metaphor for exile in Chinese-Australian literature. Also, Dr Qian and Zhuang's English barriers may reduce their insight into cross-cultural meanings in Australia. Both Qian and Zhuang are poets, as evidenced both in their poetry, and in their monographs (2005) on the poetic theory. But, their work lacks a systematic theoretical framework for analysing Chinese-Australian fiction. Nevertheless this forthcoming work is a good starting point from which to study a hybrid culture in Chinese-Australian literature.

In China, critical standards are often based on a China-centric vision. The assessments often depend on such standpoints as: whether the work is patriotic, or focuses on Chinese culture. Overseas Chinese literary works are expected to be obsessed with China. Thus themes of Chinese exile are not welcome and are often regarded as betraying China. Because of censorship in China, many Mainland researchers (such as Dr Qian and Dr Zhuang) do not want to bother about Chinese diasporic themes. As a result, the critiques tend to ignore works with a theme of exile,

such as a theme that implies political push-pull factors.

As to critical essays, there might be more chance of finding relevant articles in China's journals than in Australia. Information retrieval provides a convenient source for Chinese researchers, as does the Information Centre for Social Sciences at Renmin University of China in Beijing. This Centre collects a large amount of data from more than 1700 publications in China. They cut and photocopy relevant articles, and compile them in a periodic reference journal 《复印报刊资料选汇》 *Selections from Journals*. However, in a search on its web site (www.confucius.cn.net), only a few titles, such as Wang Liping's essay (2003), related to Chinese-Australian literature.

Chinese Literature is a quality journal, produced by the Study Centre of Taiwan, Hong Kong, Macau and Overseas Chinese Literature in Shantou University in China. It is a publication of the Association for the Study of Overseas Chinese Literature in China. Occasionally, there are some reviews of Chinese-Australian literature. For example, Dr Guo Yuanyuan's essay in no. 1, 2004 explores the thematic and artistic value of my trilogy and its concept of cross-culture fusion. It can be seen that a few Chinese scholars have given some momentum to the study of Chinese-Australian fiction. On this journal's web site (<http://hwwx.stu.edu.cn>), some of the essays, for example Zhuang Weijie's (2003), can be viewed online. A study of Chinese-Australian literature sometimes appears in university journals in China. Yan Min's relevant essay (2005) was published in Shantou University Journal. Part of this essay discussed Chinese-Australian literature, such as analysing *Bungee Jumping* and Sha Yu's 《醉醺醺的澳洲》 *Drunken Australia* (1998).

The Internet is a convenient source to review Chinese-Australian literature in China as well. Chinese Academic Journals database (<http://www.cnki.net>) is a valuable online reference. The key word 澳大利亚 (Australia in Chinese) produces several pages of references to journal articles that have been published in Chinese journals in China, although few relate to Chinese-Australian writing. One can find other relevant Chinese essays online. For example, Chinese Writing Online (www.hwxz.com) is a literary web site, produced by Zhangjiang Normal University in China. Some essays on Chinese-Australian fiction are electronically published on this web site, such as reviewing *Golden Dreams in Australia* and *The Women Who Feeds Ants* by Huang Yuye. Moreover, Chinese-Australian web sites in Australia may yield relevant research, either critical articles or electronically published Chinese-Australian works. On the Chinese Culture Association Home Page (<http://aucca.com>), Zhang Xiaojun's essay (1999) is a laudatory review of Chinese-Australian writing. Search engines such as Baidu, Sohu, Sina, Yahoo and Google are themselves useful tools in finding relevant information in Chinese. (A list of relevant web sites appears in the appendixes).

In the Chinese-Australian community in Australia, literary reviews, such as Ouyang Yu's articles, started to appear in Chinese-Australian journals discussing contemporary Chinese-Australian writing from early in the 1990s. Most of them however are simply introductions and lack deep analysis. Since Chinese students have obtained PR (permanent residence), Australian-Chinese journals have become a research source. Some of them do devote space to Chinese-Australian short stories. Occasionally a relevant commentary might be found in a Chinese-Australian

newspaper. Some Chinese-Australian critics, such as Zhang Aolie, Dr He Yuhuai, the luminary Zhu Dake, Dr Zhong Yong, psychologist Pu Xiao and Zhang Jinfan, have presented critical essays in various Chinese journals or web sites. Most of their critiques focus on works of Chinese-Australian writers with a Mainland China background.

Zhang Aolie is an editor of a Chinese-Australian newspaper, and frequently contributes articles in Chinese journals both in Australia and China. He has self-published two relevant collections (1999, 2003). These two books include his informal essays that had been published in Chinese journals in Australian and overseas. The first book 《澳华人百态》 *Kaleidoscope of Australian Chinese Writers* (1999) covers various aspects of Chinese-Australian literature in the 1990s, including the writers and their works, critiques and history, and writers' associations and publishing. It is a useful tool in reviewing Chinese-Australian writing. And it breaks with parochialism in not limiting reviews to those from Mainland China, but covers some Chinese-Australian writers from other places. Parochialism is rife in Chinese-Australian literary circles or groups, a disease that often clouds the chance of making a fair-judgement about Chinese-Australian writing. However, this book tends towards another form of parochialism: focusing mainly on the writers in Sydney. It does not pay enough attention to writers who live in other parts of Australia, even though some of them make a larger contribution than Sydney writers.

Another of his collections 《家在悉尼》 *My Hometown—Sydney* (2003) contains a section commenting on the work of twenty-one Chinese-Australian writers, continuing the theme of *Kaleidoscope*. Again, it focuses on the author's connections among Chinese-Australian writers. Ouyang Yu (1998) thinks that it is not easy to

undertake literary criticism in Chinese-Australian literary circles. 'Occasionally, there are articles, not of criticism but praise, or rather, flattery.' (Ouyang, 1998:87) In Zhang's two books, criticism tends toward this limitation, and some inferior works are praised. Although Zhang is one of the best Chinese-Australian critics, his English barrier reduces his insight into cross-culture. Thus, he often offers a China-centric vision of criticism. However both books do contribute to our understanding of Chinese-Australian literature.

Sinocentrism is a common theoretical standpoint in criticism in Chinese. Even some bilingual Chinese-Australian researchers cannot avoid this. Ouyang Yu's critical book 《表现他者》 *Representing the Other* (2000) in Chinese analyses the historical changes in Chinese images in Australian literature from 1888 to 1988. It is the first scholarly work to do so, thus is a valuable reference. However, this book was published by Xinhua Publishing House in Beijing in 2000 for internal circulation only. The printing was very limited, and it is not available on the book market in China. The worst limitation of this book is that Dr Ouyang judges the English fiction, some of them written more than one hundred year ago, from the vantage point of the 1990s. English fiction represents the historical trend of that time based on economic, political and cultural reasons. But the author uses current criteria to judge the earlier English fiction on its terms based on Sinocentrism. This book is based on Ouyang's English PhD thesis bearing the same title at La Trobe University, and completed in 1994. But according to his web site, the English manuscript is still 'awaiting publication by prospective publishers worldwide.' (Ouyang, accessed in May 2007) The main reason might be its strong China-centric vision.

Fortunately, Chinese-Australian critiques have tended to receive a fair go recently. Dr He Yuhuai, a Chinese-Australian editor and poet in Sydney, contributes to our understanding of Chinese-Australian literature with his commentary 《精神难民的挣扎与进取》 *The Struggle and Initiative of Spiritual Refugees* (2004) in Chinese, a collection of essays on recent Chinese literature and art. There are six sections in the book, including his eleven critical essays that had been published in Chinese journals, but only three essays relate to Chinese-Australian literature. The first section contains the key essay with the same title of the book title but has a sub-title, 《试谈澳华小说的认同关切》 *On the Issue of Identity as Reflected in Fiction by Australian Chinese Writers*. This essay introduces and analyses identity concern in contemporary Chinese-Australian fiction from 1989 to 2000 fairly and objectively. It is the first critical essay in Chinese to focus totally on Chinese-Australian fiction. And, although it echoes much of Qian's *Death of the Poet*, and focuses solely on writers with a Mainland China background, it does provide some new material on Chinese-Australian fiction. This essay especially refers to the theme of exile in Chinese-Australian fiction. It is pity that the analysis is too simple, with too much praise rather than insightful criticism.

Overall, books, essays and electronically generated references may fill some gaps in our assessment of Chinese-Australian fiction. And these research results indicate that researchers are beginning to appreciate Chinese-Australian writing. However, language barrier, lack of insight and censorship limit the researchers from seeing the whole picture of Chinese-Australian fiction. Very few commentaries in existing research focus on significant diasporic themes evolving push-pull factors, hybrid narrative, and normalising the image of Chinese-Australians. This thesis suggests

where or what further study can be made of Chinese-Australian fiction.

2.2 A Review of Chinese-Australian Fiction

Although relevant critiques of Chinese-Australian fiction are few, the writing practice is fruitful. This thesis explores the values of Chinese-Australian fiction in terms of three main aspects: diasporic themes, a hybrid identity and normalising Chinese-Australian characters.

2.2.1 Diasporic Themes

Diasporic themes of Chinese exile are important aspects in immigration literature. Alex Miller observes in his *The Ancestor Game* (1992): 'to be in exile is to be at home.' (Miller, 1992:264) Many literary giants of the twentieth century had an experience in exile, and diasporic themes are common in world literature. However, such themes are rare in Chinese literature for historical reasons.

Chinese diasporic literature started from Overseas Chinese Students' Literature. According to Wang Dewei (1996), Overseas Chinese Students' Literature started in the late Qing (Ch'ing) Dynasty, but lacked details of student life. Examples are 《苦学生》 *Bitter Students* and 《狮子吼》 *A Roar*. After The May Fourth Movement of 1919, an anti-imperialist, anti-despotism, political and cultural movement, more overseas Chinese students' fiction came out. Yu Dafu's short story 《沉沦》 *Sank* (1921) is a well-known one, which reflects a Chinese student's depression and

culture shock in Japan in 1920s. Other similar fiction include Xiang Kairan's 《留东外史》 *Unofficial History of Chinese Students in Japan* (1925), and Chun Sui's 《留西外史》 *Unofficial History of Chinese Students in Europe* (1927). In the 1930s, some works of satire started to appear, such as Lao She's 《二马》 *Mr Mas* and 《东西》 *East and West*, and Xu Dishan's 《三博士》 *Three PhDs*. Among such fiction, the most satirical and popular novel is Qian Zhongshu's 《围城》 *Fortress Besieged* (1947), but this novel focuses on the Chinese students' life after they return to China.

According to Hsia Chih-ting (Xia Zhiqing) (1961,1999), in the first half of twentieth century, most of such fiction had an 'obsession with China'. Professor Hsia (Xia) of Columbia University, a founding figure of modern Chinese literary studies in the West, strongly criticised the obsession with China in modern Chinese literature as keeping most Chinese fiction from achieving artistic greatness. Most of these overseas Chinese students' fiction gives prominence to patriotism. The characters go abroad to seek a way to save China. By focusing on obsession with China, many overseas Chinese writers employed a national consciousness, concerned only with how to make China stronger, and lacked the creativity for recognising diasporic significance.

It was not until the 1950s that Chinese diasporic literature started to develop, with Chinese-American writers, such as Jade Snow Wong with her novel *Fifth Chinese Daughter* (1950). In the 1960s, themes of the Chinese diaspora started to appear in some Overseas Chinese Students' fiction in Taiwan when Taiwan students went to USA to study. Typical works are Yu Lihua's novel 《又见棕榈，又见棕榈》 *Seeing the Palm Again and Seeing the Palm Again* (1967) and Bai Xianyong's collection of

short stories 《纽约客》 *A Stranger in New York* (1975). These works reflect themes of exile experienced by Chinese students in USA. Since the 1970s, American-born Chinese, who are second or even third generation, such as Amy Tan and Maxine Hong Kingston, have expressed aspects of the Chinese diaspora in the USA. But Jon Kowallis (1997) thinks 'theirs is only a partial view and is very much tailed to their own home audience among American middle-class readers.' (Kowallis, 1997:64) It is no wonder that the translated versions in Chinese have smaller markets in the Chinese-speaking world than the original English edition in the English world. In the late 1970s, Western countries opened their doors to Mainland Chinese students. Since then, a large amount of Overseas Chinese Students' literary work has been created by Mainland Chinese students. From the late 1980s, a series of such books has been published in China, such as 《丛林下的冰河》 *The Glacier from the Forest* (1990), mainly collections of short stories written by Chinese students in USA and Japan. Since then, Overseas Chinese Students' Literature has blossomed. But except for a few historical novels about the Chinese diaspora such as Yan Geling's 《扶桑》 *Fu Sang* (1996), most still continue the tradition of obsession with China.

In the history of Chinese-Australian literature, the first Chinese-Australian novel 《庚辛》 *Geng-zi and Xin-hai* was published in Hong Kong in the 1950s, written by Liu Cunren, a Chinese-Australian scholar. This first edition contained only nine chapters. In 1968, a full-length edition, containing thirty chapters, under the title 《青春》 *Youth*, was published in Hong Kong again. In 1996, the novel was republished in China, and this time under the title 《大都》 *The Big Capital*. This novel was a forerunner of Chinese-Australian fiction, a first in the history of Chinese emigrants to Australia. In the blurb, the editor states, 'the novel's language is smooth;

the characters vivid; and the style is natural, and it is pregnant with meaning.’ (Liu, 1996) However, few people know this novel. The author is physically in Australia, but the subject matter of this novel is China. The novel reflects Chinese historical changes from the late Qing Dynasty to 1925 through the lives of three Chinese families in Beijing. There are four hundred fifty thousand words (Chinese characters) in the complete novel, but there is not a single word relating to Australia or Chinese-Australians. Thus it might be easily overlooked in a history of Chinese-Australian literature. Previous researchers, such as Zhang Aolie, have failed to recognise this flowering bud, and have regarded Li Shu (Huang Huiyuan, Huy Huynh)’s 《苦海情鸳》 *Mandarin Ducks in the Bitter Sea* (1985) as the first Chinese-Australian fiction.

Chinese-Australian diasporic fiction really grew in the 1980s after large numbers of refugees came from Southeast Asia in the late 1970s. Li Shu’s fictionalised autobiography *Mandarin Ducks* (1985) was based on the author’s tragic experience under the Khmer Rouge in Cambodia. The sub-title, 《血泪浸湿的高棉农村》 *The Cambodian Village Steeped in Blood and Tears*, shows its theme. It was the first Indo-Chinese-Australian novel written in Chinese, and a turning point for Chinese-Australian fiction. More Chinese novels followed, written by Indo-Chinese writers in Australia. Lin Xiong (Tony Huy, Huang Chaoping)’s 《难忘的回忆》 *Unforgettable Memory* (1987) is another sad story about the Cambodian Chinese. Meanwhile, the first novel of Huang Yuye (Lawrence Wong), 《沉城惊梦》 *Shocking Dreams in an Occupied City* (1988), describes the protagonists’ terrible life in Vietnam during the middle of the 1970s. Another of his novels 《怒海惊魂》 *Frightened Souls in the Angry Sea* (1994) is also a refugee tale, and reflects life on a refugee boat. These authors were significant as path breakers, who had great influence on those who

came later. Huang Yuye's novels both won first prizes in Taiwan, which was the first international honour for Chinese-Australian literature. These stories focus on the Chinese diaspora in Indo-China or escaping on boats, and are the first Chinese diasporic fiction written in Australia. However, these novels are irrelevant to Chinese exile in Australia. Strictly speaking, Chinese-Australian diasporic fiction set in Australia had not yet come out in the 1980s.

Chinese-Australian writers came from different places around world. When the first Chinese-Australian writers' association, Australian Chinese Writers Association, was formed in Melbourne in 1992, most members came from Southeast Asia, Taiwan and Hong Kong. Writers of a Mainland China background were few, but it was not long before they became the main force in Chinese-Australian writing. There are three categories of Chinese-Australian writers who write fiction. One writes in Chinese, and constitutes the majority. Representative novelists are Ding Xiaoqi, Huang Yuye (Xin Shui), Zhang Zhizhang (James Chang), Shen Zhimin, and Liu Ao (Leo, Xi Rang Liu, Liu Xirang). Another smaller category writes in English, such authors as Lillian Ng (Huang Zhencai), Hsu-Ming Teo (Zhang Simin) and Fang Xiangshu. The rarest category in Chinese-Australian literature is bilingual, such writers as Ouyang Yu (Zuo Yu).

Localised Chinese-Australian diasporic fiction started to appear in the early 1990s, mainly written by Chinese students with a Mainland China background. According to Dr Gao Mobo and Liu Xi'an (1998) Chinese students started to arrive in Australia from the People's Republic of China (PRC) in 1972, but, 'the numbers were insignificant until 1986 when Australia launched its education export policy.' (Gao and Liu, 1998:27-48) Following the 1989 Tiananmen Square Massacre, the numbers

of Chinese students reached its peak in Australia in 1990—about 40,000. By 1994, most of them and their spouses had obtained PR status. According to the 1996 Census, ‘the number of China-born persons in Australian was 111,009.’ (Gao and Liu, 1998:27-48)

Chinese students came to Australia seeking a better life, but they faced a lot of unexpected challenges. They met a lot of mental and physical challenges, such as language barrier, no employment other than menial, identity crisis and cultural confusion. Everything was new and incomprehensible. The hard life stimulated some students’ creative enthusiasm. Zhang Xiaojun (2000) regards such Chinese-Australian fiction with this theme as Chinese Student Scar Literature—scars have been left in their hearts, and ‘they have similar feeling to Scar Literature.’ (Zhang, 2004)

In China, in the late 1970s, Scar Literature was in vogue, depicting the tragic experiences and spiritual wounds brought to people by the Cultural Revolution. The term ‘Scar Literature’ was derived from a short story, 《伤痕》 *Scar* (1978). Scar Literature is defined as ‘those works that reflect people’s serious psychological scars, and focus on the treatment for such harm.’ (Feng Mu, 1980) But, obviously there is a big difference between exile in Australia and exposing the scars of the Cultural Revolution in China. The latter was under compulsion, but coming to Australia to seek a new life was voluntary. This kind of work is called Australia as Place of Settlement by the Asian Accounts of Australia Project at the National Library of Australia. In China commentators have called this genre contemporary Overseas Chinese Students’ Literature.

The early Overseas Chinese Students' works appeared in the 1980s in a collection in Australia, 《我居异乡》 *In a Strange Land I Live* (1983), edited by Ken Cruickshank. It comprises stories, poems and interviews, partly written by Chinese students who migrated to Australia in the late 1970s. Except for eight poems written in English, most of the works are written in Chinese and printed in traditional characters. The stories focus on their difficulties and experiences in education and employment. There are only forty-eight pages in the collection, but it reflects the students' study and work problems, and is an early example of Australia as place of settlement works. Li Wei's 《留生日记》 *A Chinese Student's Diary* (1988) is a totally Chinese student's work. It records the Chinese students' struggle in Australia in the form of a diary, and published in instalments in a Chinese newspaper in Sydney. Hai Lun's 《留澳日记》 *Diary in Australia* (1990) is the early full-length book about Chinese students in Australia, published in China.

According to Broinowski (1996), 'Asian Australian writing took off in the 1990s.' (Broinowski, 1996:227) The works of the Chinese diaspora in Australia started to become established in the 1990s as part of general contemporary Chinese diasporic literature. Fiction about Australia as place of settlement mainly reflects the struggle by those in the Chinese diaspora in Australia. Since Li Wei's work (1988), a lot of Overseas Chinese Students' works of fiction about Australia have been published in China, Asia and Australia. Most of these works about Australia as place of settlement reflect migratory experience. Themes focus on livelihood and unemployment anxiety, the contradiction between PR and love, money and gambling, and Australian culture. However, most have an obsession with China. Although the authors live in Australia,

they still call China home. Most Chinese-Australian works are published in China, and censorship often limits their creative freedom.

Ying Ge, a Chinese-Australian writer in Melbourne, even gave his novel the title:

《出国为什么》 *Why Do We Go Abroad* (1997), posing the question: why do Chinese students go abroad? However, most Chinese-Australian fiction lacks insightful diasporic themes under the pressure of censorship. Chinese-Australian writing is by definition diasporic literature. But most Chinese-Australian fiction tries to avoid the themes of exile. The main reason might be censorship in China.

Censorship has been a long-established tradition since ancient China. Qin Shihuang, the first emperor of the Qin Dynasty (221 – 206 BC), burned books and buried Confucian scholars alive. Especially in the Ming Dynasty (1368 – 1644) and Qing Dynasty (1644 – 1911), many authors were imprisoned or prosecuted for literary offence by the rulers. In modern times, Chinese writers were continually brainwashed in Mao's China. In Taiwan, authors sometimes ended up in prison for political writing as well; for example Bo Yang in jail for nine years, and Li Ao for six.

Censorship is continually being reduced as part of reform in China, but some political topics are still forbidden. If a Chinese-Australian author needs to publish in Mainland China, he or she has to avoid talking about events such as the Tiananmen Square Massacre because such political themes are difficult to get past the censor. A Sydney writer Yang Hengjun's three political novels (2004, 2005, 2006) could not pass censorship in China, and the author had to send the novels to Hong Kong to be published. In *The Eastern Slope Chronicle* (2002) by Ouyang Yu, an editor in China warns the Chinese-Australian author Dao Zhuang, 'Sex, I guess, in your opinion,

right? And politics? But there are the two things we are not allowed to deal with in any way at all. So why bother?' (Ouyang, 2002:280) Because of fearing censorship, most works focus on obsession with China rather than revealing push and pull factors in exile.

PR anxiety is a considerable theme in works of Australia as place of settlement. Chinese students did everything they could to obtain PR after Tiananmen Square Massacre. PR means freedom. A few works of fiction in English, or in Chinese but published in Australia, reflect the theme of exile in a straightforward manner. For example, Ouyang Yu's English novel (2002), and Zhang Jinfan's short story in Chinese *First Night* (1996) were published in Australia without such censorship. But most Chinese-Australian fiction avoids this direct theme because they are published in China under censorship.

Conflicting feelings about love and PR are reflected in the form of love stories in 《澳洲情人：澳大利亚中国留学生情爱小说选》 *Australian Lovers: a Selection of Stories about Chinese Students' Love in Australia* (1998), which is the first collection of love stories by Chinese students in Australia. The book collects twenty-two novellas and short stories written by thirteen Chinese-Australian authors in Sydney. Generally, the stories ring true and sad as they record abnormal love stories distorted by PR pressure, focusing on the contradiction between obtaining PR and true love. Female writer Jin Xing's 《澳洲情人》 *An Australian Lover* concerns a heroine who is keen to obtain both love and PR through an extramarital love with a local married man. As the one of the editors Dr Zhang Wei (Wei Feng) comments, most of these stories are pessimistic under the pressure of PR. Yuan Wei uses black humour to

present despair about the tension between PR and love in his five short stories in this collection. For example, in his 《无待的悉尼》 *Hopeless Sydney* hopeful love gives way to marijuana and whisky. His 《留给悉尼的熊猫公仔》 *Leaving a Panda Toy in Sydney* tells a story of a Chinese man who loses his girl friend because he has no PR status. In the collection, most stories are realist fiction. Only Wen Tao's 《奇缘》 *Unexpected Romance* is close to a fantasy. It tells how a Chinese man experiences romance with the dead body of an Australian woman in a rock cave in the sea. The author uses fascinating story lines and the fertile imagination to express identity anxiety. Although these stories show a tension between PR and love, they lack insight into push and pull factors of why these characters prefer PR rather than their lovers.

Some similar cases are in the first collection of Chinese-Australian fiction by female authors, 《她们没有爱情—悉尼华文女作家小说集》 *They Have No Love* (1998). It contains twenty-three short stories and novellas by nine female authors, edited by Temple Xin (Qian Bo, Xin Qianbo) and published in Sydney. Many of the stories are pessimistic. Ling Zhi (Liu Haiou)'s 《希望来世》 *Hope in Next Life* tells a hopeless love story; in her 《如果灵魂可以哭泣》 *If a Soul Would Cry*, a promiscuous female character commits suicide because she could not find true love. Xiao Yu's 《离婚的女人们》 *The Divorced Women* gives details of divorce cases of several women. When these stories reveal a tension between sex and love, they often refer to PR anxiety.

Bi Xiyang's 《绿卡梦》 *A Dream of a Green Card* (1996) is a typical novel that reflects PR anxiety in Chinese students, showing their struggle and their dream of

staying in Australia. Qian Chaoying (2000) thinks that the protagonist Zou Yi, a female Chinese student from Beijing, is a rare example of someone easily obtaining PR through an inter-racial love that takes no regard of gain or loss. The author's happy ending reduces tension between PR crisis and true love.

In order to avoid obvious diasporic themes some Chinese-Australian fiction strongly expresses an obsession with China. Ying Ge's novel (1997) tries to present a Chinese spirit of self-respect and self-support during the settlement period, but this work does not really answer the question of *Why Do We Go Abroad*. We are not moved because the novel does not answer the important question of why the characters migrate. Believability is essential for realistic fiction. Unfortunately, the emotions do not ring true in this novel. The author lacks frankness in showing PR crisis, and the Chinese students are like Australian-born citizens. Zhang Aolie (2003) comments, 'As a realistic novel, this book vividly describes day-to-day existence, but totally evades the students' anxiety for permanent residency in Australia. Perhaps it is a sensitive subject to reflect its truth under censorship in China.' (Zhang, 2003:262) In the end, a Chinese-Singaporean donates thirty million American dollars to a poor Chinese student because he thinks this student is a seed of the Chinese nation overseas. The unbelievable story is therefore less interesting. Like its sub-title 《来自大洋彼岸的报告》 *A Report from the other Side of the Ocean*, the language is more like that of a news report in the communist party's newspapers than fiction. Slogans and clichés are everywhere. The story is often broken by nonfiction narrative, which is a common phenomenon in fiction of Australia as place of settlement.

Most fiction of Australia as place of settlement is 'faction', somewhere between

reportage and fiction, in a traditional realist style. Liu Guande (Liu Bai)'s novel *My Fortune in Australia* (1991) and Huangfu Jun's novella 《澳大利亚—美丽的谎言》 *Australia—Beautiful Lies* (1991) are representative works, both were originally published in China. Bruce Jacobs and Ouyang Yu (1995) explain that the works 'describe real situations, but use literary devices such as psychological description and insight, internal monologues, invented dialogues, and non-chronological time sequences such as flashbacks.' (Jacobs and Ouyang, 1995:ii) The reason for employing these techniques is that 'such devices enable an author to describe and examine the psychology of characters, a technique unavailable to journalists.' (Jacobs and Ouyang, 1995:ii) The works are autobiographical fiction and tell a true story using fictional techniques. They focus on the narrator's struggle to make a living in Australia in the late 1980s.

My Fortune was the first novel about Chinese life in Australia by an author with a Chinese background. In the blurb, the editor promises that it will 'make you laugh and cry.' (Liu, 1991) The theme of unemployment anxiety is rare in Chinese literature before him. The author successfully depicts the leading character *I*—Robert Niu, a shrewd Chinese language student with an easy and fluent style, who does everything he can to obtain and keep employment in Chinatown in Sydney. In the early 1990s, the novel was a quite popular among Overseas Chinese Students' Literature in China and in the Chinese community in Australia. Shen Yuanfang (2001) comments: 'By fictionalising his personal experience, the author explores the meaning of being Chinese in the late 1980s and the early 1990s in a global context, from the viewpoint of a contemporary Chinese.' (Shen, 2001:167) Because of its popularity, this novel was partly translated into English, together with *Beautiful Lies*, co-translated by Bruce Jacobs and Ouyang Yu. The translators may have borrowed

the title of *Bitter Students* from an overseas Chinese student's work in the late Qing Dynasty, entitled *Bitter Peaches and Plums* (1995). In Chinese, 'peaches and plums' are metaphors for one's students or disciples. It is to be regretted that the novel *My Fortune in Australia* was shortened to a novella by the translators. In this thesis, when we discuss this work, we rely on the original Chinese edition.

The two works 'tell us about the original plans and aspirations of the "students", their living and working conditions in Australia and views of both Australia and China.' (Liu & Huangfu, 1995:blurb) However, these two original Chinese works tell readers that Australia is not a good place to stay. Huangfu Jun's work relates how a Chinese student, He Xiaobo, suffers a stressful experience in a Vietnamese-owned clothing workshop. Staying for only six months in Australia, he believes that Australia is just a beautiful lie for Chinese students and returns to China forever. According to Kee Pookong (1997), China-born persons in Australia increased from '77,799' in 1991 Census to '111,009' in 1996 Census (Kee, 1997:149). These figures show that Chinese students, who returned before getting PR, constituted only a small proportion. Most of them would rather 'never go back as long as there's a chance of getting permanent residency here.' (Liu, 2002:125) Huangfu Jun's novella focuses on complaining about Australia, but does not offer an insight into why the character leaves his motherland in the first place.

Like He Xiaobo, the narrator *I* is another loser in *My Fortune*. According to Shen Yuanfang (2001), Liu Guande 'returned to China after a short stay.' (Shen, 2001:94) This novel covers a short period of several months after landing in Australia at the Christmas of 1988. It does not show the whole picture of Chinese students' exile in Australia. The narrator cries at the end:

I cry with tears in my eyes and dream this: when our China becomes a strong country one day, we will allow doctors, academics and authors, from the USA, UK and Japan, to do cleaning jobs or wash dishes for a few months as we do now.

(Liu, 1991:209)

A theme of Chinese exile is lost from such a statement of narrow patriotism. Dr He Yuhuai (2004) critiques this cry as a narrow nationalism, which may copy the idea of Chinese modern novelist Yu Dafu's *Sank* (1921,1994). In this short story, the narrator cries before he commits suicide in Japan, 'China, my motherland, it's you who take my life. Hurry up and become rich, and become strong!' (Zhang Enhe ed, 1994:69) Dr He comments, 'Since Yu Dafu, seventy years have passed. Liu Guande's story makes no progress, but moves in reverse.' (He, 2004:50) The two works cannot get away from personal misfortune; thus, they lose insightful diasporic significance and tend towards a China-centric vision, and even nationalism under the pressure of censorship in China.

Diasporic themes are difficult to develop unless implicit in metaphors. Push and pull metaphors for diaspora have been used in some Chinese-Australian fiction. Why do Chinese leave their native land and not return? Why do they stay in Australia and call it home? *Oz Tale* is an epitome of Australia as place of settlement for Chinese students in Australia from 1989 to 1993. This novel focuses on protagonist Meng Long, a Chinese migrant on a student visa, desperate to stay in Australia. It reveals the contradiction between identity anxiety and true love. Diasporic themes are revealed through a series of tragic events during the period of struggling to obtain PR.

According to Dr Guo Yuanyuan (2004), in this novel, the first problems that overseas students face are all concretely portrayed, such as jobs, earning money, divorce, cohabitation, forsaking study to make a living, forsaking love in favour of citizenship. Meng Long lands in Melbourne eagerly looking for freedom. The dichotomy between finding work to earn a living and maintaining his student visa, not only endangers his life as exhaustion overwhelms him, but increasingly shapes his frustration and isolation. He loses his wife because he is unable to bring her to free Australia. In his unhappiness he falls in love with Lin Chunhong, an overseas student as lonely as he. Although this lifts his morale, this is shattered when she marries a local man in order to get Australian citizenship. After this he has to face reality. To solve his twin dilemmas of seeking love and establishing PR, he concentrates his energy on Jennifer, his English teacher. Even though the cultural differences may be overcome, the romance is flavoured too strongly with a mercenary motive, and ends in tragedy. When Jennifer learns the truth, she storms out of his life, ending his last hope of acquiring citizenship. With love and hope destroyed, he makes the decision to return to China. However, the black clouds are on the road and block his return to China. Chester (2002) thinks that the description of Meng Long's troubled love life 'would make a Mills and Boon writer jealous.' (Chester, 2002:13)

This novel raises the question of exile through the story of Chinese students seeking asylum after the Tiananmen Square Massacre. It uses metaphors for push-pull factors to reveal why Chinese students come to Australia and why they are desperate to stay. This is rare in the Chinese-Australian fiction. Because it is 'an extremely well crafted and enjoyable novel', and 'paints the reality of Chinese students digging for their "golden" dream life in Australia in strokes that are both humorous and poignant' (Liu,

2002:blurb), this novel was the winner of Creative Fiction Prize in the 1996 Chinese Literary Awards from Taiwan-based Federation of Overseas Chinese Associations. This was the first localised Chinese-Australian novel to be honoured worldwide in the Chinese literary world. It was subsequently translated into English, and published under the title *Oz Tale Sweet and Sour* (2002). It was the first full-length Chinese-Australian novel translated into English, and was co-translated by Robert Apedaile and myself. The original Chinese title of the book, 《云断澳洲路》, translates as *Clouds on the Australian Road*. It was first published in part in a literary journal, *Four Seas—Chinese Literature of Taiwan Hong Kong Macao and Overseas*, in no. 6, 1994, in Beijing. According to Li Yang (1995) it uses the metaphor of the changeable weather in Melbourne, to imply the diasporic life of the protagonists. The title signifies that the return road is blocked by black clouds, and hints at a wandering journey in exile. Whereas the English title is a pun (*Oz Tale—Ox Tail Sweet and Sour*), according to Apedaile (2000), which gives a hint of a tasty humorous and poignant life in exile. However, the metaphor for exile is lost in the English. There are some limitations in this novel. For example, the novel does not sufficiently get beyond the author's personal experience; and its linear technique limits the variety of story lines.

Diasporic themes of Chinese exile are popular in Chinese-Australian English writing, because they are published in Australia without such censorship. However, Chinese-Australian English fiction remains rare, and most diasporic works are nonfiction. This thesis focuses on interpreting some narratives as metaphors for push-pull factors in Chinese-Australian fiction. Even though some of them use metaphors to express the reasons of Chinese exile, most existing research in Chinese simply ignores such metaphors because of censorship. This thesis tries to discover diasporic values based

on the migrant theory of push-pull factors.

2.2.2 A Hybrid Identity

Cultural themes are another focus in Chinese-Australian fiction, the main emphasis being on the migrants and their reaction to being torn between different cultures. Most Chinese-Australian fiction focuses on cultural conflict, and misses the benefits of mutual infiltration and interaction when two cultures meet. In fact, different cultures not only reject each other, but also permeate each other. Some Chinese-Australian authors go further than depicting cultural differences. In some insightful Chinese-Australian fiction, characters finally jump from confusing *Who am I*, to confident *I Like Who I am*. Such works get to the historical essence based on cross-culture.

On November 1st 1993, the Australian government gave most Chinese students PR, and they become new citizens. Along with the change in their status, they changed their creative themes from the earlier Australia as place of settlement to new citizen life. Former Chinese students were no longer foreigners in Australia. They joined the ranks of other Chinese-Australian writers, in expressing their new emotional reactions as new citizens. New citizen fiction was characterised by the following main themes: sex and love, family and marriage, and cultural dilemma. Some outstanding creations shifted from personal experience to transcendental writing.

Culture shock had already been reflected in some fiction of Australia as place of settlement. In new citizen fiction, cultural confusion becomes a major theme. Many

characters feel that they belong to neither Australia nor China. They are in limbo, often confused about their identity: *Who am I?* This identity crisis is mainly caused by obsession with motherland, displacement and non-recognition. Although the anxiety of *Who am I* is the voice of cultural confusion, it often tends towards a narrow narrative in much Chinese-Australian fiction. From an anxiety of *Who am I*, some characters are in a cultural dilemma. *The Eastern Slope Chronicle* (2002) reflects such a cultural dilemma through the metaphor for a well-known Chinese classical poet Su Dongpo (his name means Eastern Slope in Chinese)'s exile in Song Dynasty (960 AD – 1279 AD). This novel was short-listed for the New South Wales Premier's Literary Awards 2003; and winner of the Festival Award for Innovation in Writing at the 2004 Adelaide Bank Festival of Arts. It is about an Australian-Chinese poet, Dao Zhuang, who feels Australia is not a paradise after his exile in Australia. Brian Castro regarded this novel as 'an important social document and a forceful fiction.' (Ouyang, 2002:blurb) It is remarkable that Ouyang Yu successfully wrote this novel in English—a language originally not his own, which is rare in Chinese-Australian literature. In this novel the protagonists fail to find a hybrid way to jump out the morass, and evince a prejudice against Australian culture.

Culture shock is revealed in love, sex, women, men and marriage in Chinese-Australian fiction. Ding Xiaoqi's collection of short stories *Maidenhome* (1993) is the first translated work, translated by Chris Berry and Cathy Silber. It has seven short stories, including *Maidenhome*, *Killing Mum*, and *The Angry Kettle*. Some stories were published in China before she came to Australia, and some published in Chinese newspapers and magazines in Australia. Ding Xiaoqi was one of China's most controversial and discussed contemporary writers. She came to Australia as a

Visiting Fellow in the Cinema Studies Division of La Trobe University. Broinowski (1996) comments, this collection 'included an account of a young Chinese migrant's experience with a condescending Australian co-tenant. This, together with her stories from China, suggested a pattern of patriarchy and domination that was not confined to Beijing.' (Broinowski, 1996:228) Helen Garner lent her name to a strong recommendation on the front cover of this collection, 'Fresh, brave stories...women (and men) of an utterly foreign nation are brought close to us and make familiar.' (Ding, 1993) However, although these stories offer an insight into Australian culture from women's perspectives, some of them display a tendency towards feminism and Occidentalism. For example, *The Angry Kettle* tells an Australian homosexual's story from a view of Occidentalism.

In *They Have No Love* (1998), Dr Lily Xiao Hong Lee provides an incisive introduction in the foreword. She comments that some of the pieces amount to Occidentalism—stereotypical and dehumanising views of the West. Qian Bo's two short stories, 《大鸟笼》 *A Big Bird Cage* and 《回》 *A Circle*, use Occidentalism to express the protagonists' cultural dilemma. Moreover, some stories disclose the new citizens' emotional world from a woman's angle, bringing a fresh outlook and sensitivity. Mo Meng's 《风高月黑的夜晚》 *A Windy Moonless Night* is a shocking story, in which a Chinese wife enjoys being raped by a non-Chinese because she lacks love from her husband. Wang Shiyan's 《优美的，活着，死去》 *Beautiful, Living and Dead* has 'a decadent beauty' (Xin ed, 1998:4); 《哭泣的歌》 *A Weeping Song* expresses a desire for revenge in the depth of despair.

Zhang Aolie is a critic who practises the art of fiction himself. A collection of his

work, 《澳洲风流》 *Romance in Australia* (1996), contains inter alia some short stories, most of which are love stories. The author states, 'every new migrant has a beautiful dream. Some succeed, some are disillusioned, and even more are still pursuing it.' (Zhang, 1999:181) And he intends to break the shackles of pessimism, and reveal some joyful love, including some intercourse between Chinese and Westerners. However, Dr Zhong Yong (1997) comments, 'A teenage girl allows a middle-aged uncle to have her. The young lady, brimming with energy, enjoys a wonderful night with a boring, insipid and smelly man... Such examples are utopian and unbelievable.' (Zhong, 1997:128) Occidentalism often can cause a stereotype of Australian character.

Tian Di's *taxi* serial, published in Chinese newspapers in Sydney, focuses on love and sex as well. Some of stories have been collected in his self-published book 《田地短篇小说集》 *A Collection of Short Stories by Tian Di* (2003). As a former taxi driver, Tian Di had much experience of romance. His short stories about sex attracted many readers. However, according to Qian Chaoying (2000), in a symposium on Tian Di's Work in 1997 in Sydney, Zhao Chuan commented on the female characters from Tian Di's pen, 'I felt that their breasts in the stories are all exactly the same.' (Qian ed, 2000:151) The images of sexy women in these stories tend towards a stereotype based on Occidentalism. For example, in 《陷井》 *A Trap*, the protagonist has sexual intercourse with his girlfriend's girlfriend. Although one is a Chinese woman and the other is Australian, readers would find difficulty in distinguishing between them.

Love stories are a very popular theme in Chinese-Australian fiction. The Chinese-Australian female writers seem to focus on emotional feeling rather than the sex

descriptions that occur in some male works. However, most stories either do not want to bother with Australian experience or are limited within the Chinese community. Wei Ming focuses on love stories in her eleven published novels, mostly set in China. The stories are similar and characters have the same features. Zhen Zi (Zeng Fan)'s first novel (2003) tells of an extramarital love affair through an Internet romance in Beijing. Mai Qi (Li Ying, Ying Er)'s 《魂断激流岛》 *Soul Fly in Jiliu Island* (1995) is like a defence statement rather than a novel. It discloses her abnormal relationship with a famous Chinese-New Zealand poet Gu Cheng, who killed his wife before committing suicide in New Zealand because of the extramarital love affair. Mai Qi seems to be trying to sell her affair with a famous Chinese poet and heighten her popularity. Her 《爱情伊妹儿》 *E-mails of Love* (2002) reveals the private life between her and her lover Liu Zhanqiu, a famous Chinese-Australian poet in Sydney. Jiang Jianning's love story (2004) is set in travelling in Australia. A collection by Xiao Wei, 《澳洲的树熊，澳洲的人》 *The Australians and Their Native Koalas* (2001), includes ten short stories. 《港大叔—黄师傅》 *Uncle Hong Kong—Master Huang* successfully portrays a Chinese builder, Master Huang, who carries out his business outside the Australian mainstream and offers cheaper business to the Chinese community.

Huang Yuye is a prolific writer with two self-published collections of mini-fiction.

《养蚂蚁的女人》 *The Women Who Feeds Ants* (1997) includes eighty mini stories, and nearly half of them (thirty-five) focus totally on love, sex and marriage. 《温柔的春风》 *As Soft as Spring Breezes* (2000) collects sixty-six stories, and twenty of them focus on those same themes. These love stories reveal the diversity and complexity of sex, marriage and family in Chinese community of Australia. His wife Wan Bing

(Maria Wong) also self-published a collection, 《回流岁月》 *The Rerouting of A Time Gone By* (1998), which contains thirty-six mini-fiction, and many of them are similar stories.

Since the 1990s, some Chinese-Australian writers have preferred to write in English. They have become part of Chinese-Australian literature and part of mainstream Australian English literature. Their descriptions indulge Australian curiosity about Chinese culture and history. They offer a fresh view of both Australians and Chinese, and help dispel the racist or Orientalist myths of Australian English fiction. Lillian Ng's English novel, *Swallowing Clouds* (1997), is another work to explore the secret life of a Chinese traditional family. It describes how a butcher in Sydney Chinatown, Zhu, deals with four women: his tough and jealous wife, his lewd mistress, his traditional mother and his autistic daughter. Zhu's marriage is built on mutual self-interest with his wife. And, he wants to keep his marriage because he fears to lose face in the Chinese community. The author came to Australia in 1970s from Singapore, and maintained traditional Chinese institutions and customs. Her characters live in Chinatown and separate from Australian mainstream. Broinowski (1999) thinks that 'it hardly seems we are in contemporary Australia: until you realise we *are*, and it's our assumptions that are out of date.' (Broinowski, 1999)

Most of those stories are outside the Australian mainstream and limited to the Chinese community in Australia. In fact, cultures continuously influence each other. 'Our culture changes as we learn about other people's ideas and values.' (Teichmann, 2005:8) After Chinese migrants settle in Australia they begin to understand Australian customs and social conditions, and improve their English. They gradually

adopt some Australian culture. They mix Australian and Chinese cultures, and form a hybrid. Although some do maintain their own cultural identity, most enjoy Australian lifestyle and shape a hybrid identity. This process of infiltration and interaction between Australian culture and Chinese culture has been presented in some Chinese-Australian fiction, and becomes an important part of that Australian hybrid culture.

Bungee Jumping (1999) reveals the transition from cultural shock to place the migrants as an integral participant in mainstream society. It focuses on culture shock through love and marriage with satire and humour, some of it black. The setting alternates between Melbourne and Beijing, and covers changes in China, and migrant experience in Australia in the 1990s. Having formerly been a news reporter in Beijing, the protagonist Wu Ming returns after five hard years in Australia to find a wife. But he is continually thwarted and returns to Australia still wifeless. This ironic novel presents the astonished perspective of a sojourner returning and seeing his homeland through fresh eyes. Another main character, Susan, experiences the same Beijing through the eyes of a Caucasian Australian besotted with Chinese culture. It not only reveals the secret life of some mail-order brides, but also reflects the contemporary revolution among modern Australians and Chinese in concepts of love, marriage and values. It is comprehensive in reflecting Chinese-Australian life, and is a representative novel of new citizen fiction.

This novel shows the dilemma of new Chinese migrants torn between two cultures. The title of 《蹦极澳洲》 *Bungee Jumping to Australia* uses bungee jumping as an irony for the limbo of two cultures. It is a metaphor for a displacement that leads a vulnerable heart to lose perspective and balance, and continually rebound from the

depths of culture shock. It shows tension between ideology and reality of a hybrid identity, intellectual and emotional conflicts, and feelings of superiority and inferiority. They are homeward bound because they feel that Chinese migrants are lost overseas. The novel presents the cultural confusion in Chinese migrants caused by differences in values between two cultures in Australia. However, back in China, Wu Ming still feels as lost as in Australia. When Wu Ming returns to China, he has re-entry shock. He finds that things in China are no longer the same. His newly acquired customs are not in use in the old culture. Wu Ming's values have changed and mixed with some Australian values.

According to Yu Lei (2001), this novel describes intercourse and the clash of ideologies between Chinese and Westerners. It details the minute differences between cultures, and, at the same time, common human characteristics. The novel delineates experiences common to new citizens, a marginal character and bi-national yet on the periphery, falling through the cracks between two cultures. Also, it uses symbiosis and pluralism as the new citizens attempt to create a hybrid identity in Australia. Moreover, it reveals in the detail Chinese fighting racism and blending with mainstream society in the late 1990.

The novel was published in Beijing, and was a bestseller in Beijing and Melbourne Chinese bookshops. It was highly commended as an Excellent Work in Taiwan in 1999. Also, it was partly published in instalments in the *Beijing Evening News* in 2002, which has a daily distribution of over 1.2 millions in China and overseas. This is the first time a Chinese-Australian novel has attracted so many readers in China. The novel has been translated into English, and is awaiting publication. There are critics of this novel. According to Shi Hui (2002), in a symposium on Liu Xirang's

work in Brisbane, the novel focuses on satirising the dark side of the Chinese-Australian community, such as fraud and ethical issues, 'without presenting their contribution to Australia society as fully as possible.' (Shi, 2002:22)

In the new century, more Chinese-Australian fiction is moving toward to a hybrid narrative. 《第三类文化系列丛书·澳洲专辑》 *A Series of the Hybrid Culture—Anthologies for Australia* (2004), published in China, features the hybrid culture resulting from Chinese immigration. There are three volumes in the series: fiction, essays and documentary literature, including 151 works written by 61 Chinese-Australian writers. The Fiction Volume named as 《人·欲·望：澳洲华文作家小说精选》 *People, Desire and Hope: A Collection of Chinese-Australian Fiction*, was edited by Xia Wai, and includes Zhang Jinfan's short story 《云与鸟》 *Clouds and Birds*. This story reveals a hybrid anxiety about different religions and different races.

A few Chinese-Australian novels have formed a hybrid culture through blending Chinese and Australian cultural perspectives. The protagonists keep Chinese cultural traditions such as frugality and hard work, but also accept Australian equality and democratic institutions. When the cultural gap is bridged, the characters are moving in the direction of a hybrid identity. There is more cultural hybridity than cultural difference in such fiction. The question of *Who am I* has been replaced by the answer *I like who I am*.

Cross-cultural views reflect a hybrid cultural journey of five generations in *Golden Dreams*. The novel refers to the contradictions, compromises, infiltration, and

influence of different cultures in Australia through the 150 years of Chinese-Australian history in a hybrid narrative. It offers a historical picture for today's readers with multicultural aspects. The characters keep their own language and culture, but they try to overcome cultural difference and blend with the mainstream culture. As a result, they form a hybrid culture. This novel counters Eurocentric prejudices by showing the great contribution of Chinese gold diggers and their descendants to Australia's development. Some important Australian institutions are presented by a new voice in Australian literature. It is a reference for 150 years from cultural clash to fusion in Australian history.

Most research does not recognise the hybrid value in Chinese-Australian fiction, especially that written in Chinese. China-centric or Anglo-centric visions are still common. Language barrier and cultural misunderstanding may cause cultural prejudice. One purpose of this thesis is to evaluate this hybrid value.

2.2.3 Creating Diasporic Images of Chinese

According to Zhang Qiusheng (1998), 'Chinese migrants started to come to Australia in the late 1840s.' (Zhang, 1998:54) A large number arrived in the 1850s gold rush, but there was no published Chinese-Australian fiction until the 1950s,

Chinese-Australian literature started from nonfiction. According to Zhang Aolie (1999) and Shen Yuanfang (2001), early Chinese-Australian writings were limited to nonfiction works, such as poems, antithetical couplets, diaries, memoirs and autobiographies. One of the earliest was a manuscript, *Jong Ah Sing's Diary, 1866-1872*. Taam Sze Pui's autobiography *My Life and Work* (1925) was published in both

Chinese and English in Hong Kong. Additionally, there were two unpublished typescripts kept by the Chinese Museum of Melbourne. One was *Memoirs of Tam Sie, 1875-1925*; and the other was *Autobiography of Mr Kwan Hong Kee*. These nonfiction works record the author's journey from China to Australia and from sojourners to settlers. They may have some important significance as historical record, but have little literary merit.

However, historical images of Chinese gold seekers appeared in Chinese-American fiction in the early twentieth century. Three early novels in Chinese, 《苦社会》 *Bitter Society* (1905), 《苦学生》 *Bitter Students* (?) and 《黄金世界》 *Golden World* (1907), were printed in Shanghai. The authors are unknown, but they were Chinese who used to live in USA. The novels reflect the Chinese experience of undertaking labour, study and business in America in the late of nineteenth century. Although they have historical documentary value, these novels lack fictional creativity. They rigidly adhere to historical facts and do not go beyond their personal experience. The characters are not vividly drawn, and their literary merit is not high.

In the 1970s, another two novels about early Chinese were published in English by Chinese-Americans: Ching Yang Lee's *The Land of The Golden Mountain* (1977), and Lawrence Yep's *Dragonwings* (1975), were early Chinese-American English novels that reflect Chinese-American lives during or after the gold rush era in USA. In 1996, Yan Geling's *Fu Sang* was published in Chinese in China. This tells a historical story of an American teenager who regularly visits a Chinese prostitute, Fu Sang, in the late Qing Dynasty. The author employs a new literary approach to express her understanding and sympathy for the protagonist Fu Sang. For example,

the narrator talks with her in order to make her character, from the distant past, closer to the today's reader. However, the big problem with the novel is that it repeats the negative Chinese images from the earlier English novels. If the leading characters are not degenerate Chinese hookers, they look like bad guys as Sax Rohmer (1934)'s Fu-Manchu type's Chinese. The stereotypic characterisation reduces its literary value.

In Australia, Chinese images in Australian fiction have journeyed from negative to normality. In earlier times most descriptions of Chinese characters were ugly or invading images. Then they slipped into a new stereotype from aliens to perfection, from strangers to losers. They lack understanding of the essence of Chinese traditional culture (combination of Confucianism, Daoism, and Buddhism) and acute characterisation.

The first reasonable historical image of Chinese appeared in Brian Castro's *Birds of Passage* (1983), which won the Vogel prize. The novel portrays a gold seeker Lo Yun Shan in the gold rush, and this is a milestone in reasonable images of Chinese in Australian literature. However, the image of Lo Yun Shan is still that of a Chinese loser, who lacks the true quality of the heroic path breaker. Alex Miller's work (1992) successfully portrays a displaced and exiled Chinese, Lang Tzu. This novel won the Commonwealth Writers Prize and Miles Franklin Award. It deeply discloses Lang Tzu's inherent predicament, and breaks the boundaries of previous Chinese images, and is another milestone in Australian fiction. Broinowski (1996) comments, 'It took a non-settler Australian to move so equitably in imagination between two centuries, as well as between Hangzhou, Shanghai, Ballarat, and Melbourne.' (Broinowski, 1996:227) Lang Tzu is regard as a 'foreigner', 'stranger' and 'other' (Miller,

1992:296) in this novel. Historical images of Chinese in Australian English fiction are mostly the Other or passive images.

Although Chinese came to Australia more than 150 years ago, believable images of Chinese gold seekers were a gap in Chinese-Australian fiction until 2004. Before I came to Australia, I had no appreciation of the important role Chinese people had played in Australia's history, dating back to the gold rush of the mid-nineteenth century. Unfortunately, very few people know it in China. Rolls (1996) comments, 'The Chinese themselves do not know the extent of their association with Australia. It began hundreds of years before European settlement with the trade in trepang and continues to the present day, with many Chinese at the head of substantial businesses and the professions, especially medicine and science.' (Rolls, 1996:preface) The first Chinese novel written by a Chinese-Australian writer about the history of the Chinese diaspora in Australia from the gold rushes to modern times, *Golden Dreams*, creates the first Chinese images of heroic path breakers, Wang Zhenbiao and his descendants. The pioneering images of Chinese heroes counter the alien or miserable images of Chinese losers or strangers as presented in previous Australian fiction.

These passive images of Chinese were finally replaced by active Chinese characters in *Golden Dreams in Australia* in 2004. This work is the first localised Chinese-Australian historical novel in Chinese that reflects Chinese-Australian history through depicting historical heroes of Chinese-Australians. Chinese gold diggers and their descendants are for first time active subjects in this novel. Although it has started to be recognised in China and Taiwan, winning a top prize, and receiving attention from scholars, it has not been paid any attention in existing research in

English, mostly because of the language barrier. This thesis aims to examine this novel's historical and cultural value.

This work was funded by the Australia Council. Its significance lies in its re-creation of historical and social changes through portraying active images of historical Chinese. It reveals how Chinese migrants barely survived whilst waging a tireless struggle against extreme difficulty and racism. More importantly, it discloses the contribution that they and their descendants have made, together with the Aborigines, locals and other migrants, to the development and booming of Australia. Moreover, as does Chinese-British writer Jung Chang's nonfiction *Wild Swans* (1991), this novel reflects Chinese history from the late Qing Dynasty to modern times in China, but in fictional form. Because of its unprecedented Chinese images, its diasporic themes and cross-cultural meaning, this novel won first prize for Creative Fiction in the 2004 Chinese Literary Awards from Federation of Overseas Chinese Associations in Taiwan.

The 717-page novel is of an epoch-making significance for Chinese-Australian fiction. When most Chinese-Australian writers are still describing the narrow circle of Chinese-Australian community in their fiction, this novel has largely expanded to the wider Australian mainstream society. Most Chinese-Australian fiction presents modern Australian customs and social conditions from the Chinese perspective. This novel uses a multicultural stance to present cultural transition from 1850 to 2003 through creating historical and modern images of Chinese. The saga includes five generations, which includes not only four Chinese families, but also two European and one Aboriginal family. The leading characters are not only Chinese, but also

Europeans and Aborigines. Based on the cultural, historical, religious and traditional backgrounds of Australia and China, it shows a hybrid culture through the story lines, the narrative structure, the voice and actions of the characters, and metaphorical originality. Its literary merit is in the fusion of Chinese classic literary stances and Western narrative techniques. It builds a hybrid narrative to structure the story of six families, two countries, 150 years of history, historical images of five generations, and a melting together of Australian and Chinese cultures, past and present. One of the limitations with this novel is that it proselytises through the characters' mouths rather than using story lines to reveal themes. Some readers complain that there are so many characters in this novel that they cannot remember some of them.

In conclusion, this chapter offers fuller references for further study of Chinese-Australian fiction. The development of contemporary Chinese-Australian fiction in Chinese has occurred in three stages. Firstly, the earlier fiction, from the 1950s through the 1980s, mainly focuses on the lives of refugees. Secondly, in the 1990s, stories mainly focus on Australia as place of settlement. Thirdly, since the middle of 1990s, works mainly focus on the lives of new citizens and socio-historical concerns.

From the gold rush to the 1940s, Chinese-Australians did not create any fiction. The first novel written by a Chinese-Australian was in the 1950s. Chinese-Australian literature was in its initial stage in 1980s, but before the 1990s, no Chinese-Australian wrote fiction in Chinese about their lives in Australia. Chinese-Australian characters appeared only in some Australian English fiction before the 1990s in Australia. Meaningful Chinese-Australian fiction, about Chinese-Australian life, really blossomed from the 1990s after Mainland Chinese students came to Australia,

joining Chinese migrants from Hong Kong, Taiwan and other places around world. Some are voluminous novels, like tides of great momentum; and some are small and exquisite novellas, short stories and mini-fiction, like gentle streams. The quality is variable, but there are more and more excellent works. In the new century, Chinese-Australian fiction has moved forward to a hybrid narrative.

Localised Chinese-Australian fiction started with works about Australia as a place of settlement. Most of them are situated between true stories and autobiographical novels, a form common in this embryonic stage of Chinese-Australian fiction. They reveal their diasporic experience, as well as Australian customs and social conditions, and open an Australian window for Chinese readers in Mainland China and elsewhere. New citizen fiction mostly expresses culture shock. A few employ some modern narrative techniques, but most are still mired in realism. When Chinese-Australian authors present Australians and Australian culture from a Chinese perspective, they often tend towards China-centric visions including Sinocentrism and Occidentalism. Fortunately, some works have started to move to a hybrid stance to focus on social and historical concerns.

Chinese-Australian fiction offers us important diasporic themes and cultural information through strengthening active images of Chinese-Australians. The best of them make an invaluable contribution to both Australian and Chinese literature. Through cross-cultural fusion Chinese-Australian fiction has developed a hybrid style and portrayed the images of Chinese heroes. My trilogy is typical of this development. *Oz Tale* is representative of works about Australia as place of settlement. Meng Long is an archetype of Chinese students who are desperate to stay in Australia. *Bungee*

Jumping is representative of works about new citizen life. Wu Ming is an archetype of new citizens who are torn between two cultures. And *Golden Dreams* is representative of work about historical changes in the Chinese diaspora in Australia, focusing on a hybrid culture and restoring the validity of historical images of Chinese. Wang Zhenbiao is a rare Chinese hero among gold seekers in Australian literature.

Chapter Three Migrant Push-pull Factors in Chinese-Australian Fiction

This chapter focuses on push-pull factors in migration, an important theme in Chinese diasporic literature. There is a range of economic, political and cultural reasons that push and pull Chinese towards migration to Australia. These reasons are either implied or described in some Chinese-Australian fiction.

Push factors are those reasons for characters leaving their native land to seek a better life overseas, such reasons as poverty, political autocracy and the bad side of traditional culture. Pull factors are those reasons attracting migrants to come and stay in Australia, such factors as its affluence, good quality of life, freedom and pluralism. In fact, the two factors obviously overlap. This chapter separates them for convenience of discussion.

The Diaspora originally meant the settling of the Jews among various non-Jewish communities after they had been exiled. This term was used to refer to the historical movements of the dispersed ethnic population of Israel. In China, migration has influenced literature from ancient times because of civil wars, exile or natural disasters. According to 《报任安书》 *Reply on Ren An's Letter* by Chinese ancient historian Sima Qian (c. 145 BC or 135 BC - ?), King Zhou Wen (Zhou Wen Wang) wrote 《周易》 *The Book of Changes* when he was held in captivity by King Shang Zhou (Shang Zhou Wang) in the late Shang Dynasty (c. 1600 BC – c. 1100 BC). Confucius wrote 《春秋》 *The Spring and Autumn Annals* when he was exiled in

Eastern Zhou Dynasty (770 BC – 256 BC). Poet Qu Yuan wrote 《离骚》 *Lisao* when he was exiled by King Chu in Warring States period (475 BC – 221 BC). Also the first Chinese collection of poems 《诗经》 *The Book of Songs* was mostly written by diasporic poets in Spring and Autumn period (770 BC – 476 BC).

The Chinese diaspora can be dated back to the Qin Dynasty (221BC – 206 BC). According to 《史记》 *The Records of the Historian* (c. 104BC – c. 91BC) by Sima Qian, thousands of Chinese went to Japan by ship in 219 BC. According to Lynn Pan (1998) and Ung Ho Chin (2000), from the twelfth century in the Southern Song Dynasty, China was more dependent on sea trade. There had been large Chinese emigration to Southeast Asia from the twelfth centuries to fifteenth centuries. In the Ming Dynasty when Chinese navigator Zheng He (Cheng Ho) (AD 1371 or 1375 - 1433 or 1435) became the envoy of the Ming emperor, he sent thousands of people to explore the South China Sea and Indian Ocean. Many were Cantonese and Hokkienese, who stayed there and never returned to China.

In the nineteenth century, according to Lynn Pan (1998) and Ung Ho Chin (2000), the Chinese diaspora became significant when the age of European colonialism was at its height. Many colonies lacked labourers, while in the provinces of Fujian (Fukien) and Guangdong (Kwangtung) in China, the large population produced a labour surplus. In the Qing Dynasty, the government was forced to allow its subjects to work overseas under pressure from colonial powers after the Opium War (1840-1842). Because of earlier links starting from the Ming era, many chose to work in Southeast Asia. But from the mid-nineteenth century onward, Chinese went primarily to Western countries such as USA, Canada and Australia, as well as to South

America. North America and Australia needed great numbers of labourers in the dangerous tasks of gold mining and railway construction. With famine widespread in Guangdong, many Cantonese went to work in these countries to improve their living conditions and support their relatives.

In the twentieth century, China experienced more than half a century of war and political struggles. People continually had to move elsewhere to make a living. Overseas Chinese often established themselves in commerce and finance. Most of the funding for the Chinese revolution of 1911 came from overseas Chinese. Thus, overseas Chinese became the mother of the Chinese revolution. After the Second World War, the last years of the Chinese Civil War increased Chinese suffering. Millions fled before the advancing communists. Many chose not to return to the country as conditions deteriorated, but to make a better living elsewhere. After the liberation in 1949, most of the West, apart from Britain, shut its doors and imposed sanctions on the new China (PRC), and recognised only the Republic of China. Mao's China was isolated from Western countries.

From the 1980s, with the Deng Xiaoping's reforms, Western countries opened their door for Chinese students who sought education in the West. Also, the planned transfer of sovereignty over Hong Kong to PRC triggered another wave of migration to Australia, Canada, UK, USA and elsewhere. The Tiananmen Square Massacre in 1989 was a particular accelerant of emigration. More and more Chinese left to settle in other countries.

According to Lang Jingchao (2007), there are approximately thirty-five million Chinese ethnic descendants living outside China based on statistics from the Chinese

Academy of Social Sciences in 2007. These include ethnic Chinese residing outside China, whether born in China or elsewhere. China, in this usage, refers to Greater China, including Mainland China, Hong Kong, Macau and Taiwan. Chinese migrants have become the biggest diasporic group, which spreads over 151 countries around the world. Although most overseas Chinese live in Asia (in particular in Southeast Asia), the rate of rapid growth has maintained in Western countries in last two decades, such as USA, Canada and Australia. Chinese sojourners have been migrating to Australia since the gold rush era. Since the 1980s, more and more Chinese speakers have come. According to the Australian Bureau of Statistics, the 2001 Census gives the population of Chinese in Australia as '556,554', and total numbers of Chinese-speaking people as '401,357.' (www.abs.gov.au) For the first time, Chinese languages in total have eclipsed Italian as the nation's most commonly spoken non-English languages.

According to Schoorl, Heering, Esveldt & Groenewold (2000) and Van & Heering (1995), there are many reasons for why people choose to emigrate. For example, finding a spouse while visiting another country, and emigrating to be with him or her. People living in cold climates might choose to move to warmer climates when they retire. However, the main reasons for emigration are political, economic or cultural, which can occur as result of push and pull factors. Push-pull factors are part of migration theory that suggests that circumstances at the place of origin push people out of that place to other places. Push factors can include political persecution, lack of jobs, over population, poverty, religious and cultural intolerance, war or other armed conflict, famine or drought, natural disasters and disease. Pull factors include a chance of a better standard of living, higher incomes, a better job, political stability, adventure, better education, better medical facilities, family reasons, and religious

and cultural tolerance. Most people move for economic reasons, but some migrate to escape political or religious persecution, or simply to fulfil a personal dream.

These factors certainly apply to Chinese characters in Chinese-Australian fiction, which has made a valuable contribution to the general Chinese diasporic literature and Australian migrant literature. As a case study, my trilogy covers the Chinese diaspora in Australia for 150 years. The trilogy, published under my pen name Liu Ao in the Chinese editions, is an epitome of the Chinese diaspora in Australia.

According to Li Yang (1995) the name 'Liu Ao' is a homophone for 'stay in Australia' or 'exile in Australia' in Chinese, and is itself a metaphor for exile. The trilogy reflects Chinese exile in Australia. They are the first novels by a Chinese writer covering the Chinese-Australian diaspora from the gold rush to modern times. Chinese protagonists choose exile, and, in order to stay in Australia, have to overcome financial, identity and cultural difficulties to earn a living, to obtain PR and enjoy freedom, multiculturalism, democracy and equality in Australia.

Their struggle can be interpreted with Maslow's Hierarchy of Needs. According to Maslow (1954, 1970), the Hierarchy of Needs hypothesises that people have five levels of need: physiological, security, social, esteem and self-actualisation. The first two are basic needs. Physiological needs include food, water, clothing and shelter to satisfy hunger, thirst and sex. Security need is for protection against danger. Social needs include friendship, love and a sense of belonging. The fourth and fifth levels are to satisfy higher needs. The need for esteem, or status and reputation, is met through responsibility, self-respect, and recognition of achievement. The highest need, for self-actualisation, is met by independence, creativity and attaining full potential.

Chinese migrants in Australia were no exception in experiencing the five needs. Most Chinese-Australian fiction focuses on the characters' basic needs in accord with Maslow's Hierarchy. My trilogy experiences all five different needs. They are exemplars of the genre—an encyclopaedia of migrant Chinese finding their place in Australia.

3.1 Push Factors for Migration

The push factors that lead to the characters leaving their motherland are poverty as an economic aspect; escape from political institutions of despotism as a political aspect; and being sick of the bad side of traditional culture as the cultural aspect.

3.1.1 Leaving China to Escape Poverty

At first, Chinese came to Australia for gold. And later, Chinese drifters still seek a better life, generation after generation in Australia, leaving China for economic reasons.

After China lost the Opium War (1840-1842) with Britain, the Qing government became weaker and weaker. In 1842, the Qing government signed the Treaty of Nanking (Nanjing), which agreed to open some Chinese ports, and pay twenty-one million silver dollars to compensate Britain for loss of trade and destruction of opium. China became a poor country, semi-colonial and semi-despotic. And the government continually exploited Chinese people, especially farmers by increasing tax two or

three fold. To escape poverty and make a living overseas, Chinese protagonists chose to desert their poor native land for Australia. *Golden Dreams* reflects the diasporic journeys of four Chinese families over five generations. Readers can clearly see why the characters could not wait to leave their native land in the Qing Dynasty.

Food is a prime want. The story begins in 1850—eight years after the Treaty of Nanking, which had left China much weaker. In this year, the Taiping Revolution (Heavenly Kingdom of Great Peace), the largest peasant armed uprising in China's history, broke out. From the following dialogue between the leading characters Wang Zhenbiao and Wu Deming, we can see the economic push factor (extracted from *Golden Dreams in Australia* 2004 Chinese edition, translated by Robert Apedaile and Xirang Liu. All quotations from this work in this thesis are thus identified.):

Wang Zhenbiao thanked him and said with a wave of his hand, 'Well, I want to go abroad too. There are more than twenty million people living in Guangdong now. And we've suffered from natural disasters for years. We simply can't make a living here. We're oppressed by our own corrupt officials within, and bullied by foreign aggression. If we have the guts to go out into the world, we may find a new means of livelihood.'

Wu Deming turned his mournful face covered with pimples, and said, 'Yes! People have had to eat nearly all the bark and wild grass, but they still force us to deliver grain tax to the government. If we can't, we go to jail. How can we make living here?'

(Liu, 2004:38)

Readers can easily understand the economic reason for the characters leaving their native land. Poverty, overpopulation, famine, natural disasters and war push them away in this novel. Wang and Wu have nothing in their house and are utterly destitute. Better to go abroad than starve at home. Just at this time, Roger London, a representative of an Australian mining company, comes to Guangdong to recruit Chinese labourers after gold had been found in Victoria. Wang Zhenbiao and three other Chinese families sign a contract with Roger London and board a ship for Australia.

According to Zhang Tian (1996), following opposition in the 1830s and 1840s, the transportation of convicts from the UK was abolished, and they started to import free migrants to develop Australia. A large number of Chinese arrived in Australia in the 1850s gold rush. Australia's free trade and colonial activity had offered Wang Zhenbiao an opportunity to make a living in Australia. As a historical novel, *Golden Dreams* is ground breaking in that it is the first novel in Chinese about the Chinese-Australian seeking gold in Australia. It reveals the economic factor pushing Chinese to leave China. Poverty is the main reason for the four Chinese families to leave for gold panning in Australia.

Throughout history, hundreds of thousands of poor families have left their native land for Australia to pursue a better life, for example, gold diggers in the gold rush era, 1950s migrants from Europe, 1970s refugees from Southeast Asia and recent migrants from all over the world. This has featured in some Australian English fiction. Judah Waten contributed to Australian migrant literature in his collection of short stories *Alien Son* (1952) and *Love and Rebellion: Stories 1956-1976* (1978), which reflects the struggles of European migrants. In his short story *Knife* (1978), a

young Italian man Plinio comes to Melbourne to work at a coffee bar because his family lacks food in a village of southern Italy. In his hometown, 'all the time he yearned for a good meal. This constant half-hunger often made him irritable as it did the animals of the district.' (Waten, 1978:32) His mother urges him to go to Australia. In the village, to most of the men there 'seemed to be no alternative but emigration if he wanted to eat and feed his family.' (Waten, 1978:33)

Chinese were among the earliest migrants to Australia on a large-scale. Chinese people were suffering because of long years of poverty caused by war and political struggles from the Qing Dynasty to modern times. Through overpopulation, armed conflict, famine and drought, natural disasters and disease, China was a poor country compared with Western countries. In *Golden Dreams*, in the early 1960s, when the new generation's protagonist Wu Dongqiao is young, he is so hungry that he fights with his cousin for a piece of dry stool to eat. His uncle is so hungry that he first steals a bowl of porridge, then kills the man who owned it. These poor characters live in a very poor condition in China. Chinese migrants were pushed to leave their poor homeland.

With the Deng Xiaoping reforms in the 1980s, national policies allowed people to build up personal fortunes under a communist system. Poor people started to seek any possible highway to fortune. Many young people wanted to become rich through earning foreign money overseas. This is the background for my first novel *Oz Tale*. In the late 1980s, the then Labor Government's Minister for Education, Mr Dawkins, launched the export of education program. It received an enthusiastic response from Chinese students. Australia, with her policy of admitting overseas students, attracted them from around the world. The export of education had become an important

source of revenue. The Australians want to tap into the educational funds of overseas students, while the Chinese try to tap into wealth in Australia. As a result, thousands of Chinese students come to Australia from the northern hemisphere. Following in the footsteps of their Qing Dynasty ancestors, Chinese young people came to Australia to work as a language student, and want to 'dig up' as much 'gold' as possible from the 'Gold Mountain' Australia. (Liu, 2002:40)

Although the students came with a student visa, most of them in fact were intent on remaining in Australia to earn money. Qian Ning (1996), a senior journalist at *People's Daily* in Beijing and the son of former Foreign Minister of the PRC Qian Xuechen, points out, 'For many Chinese students, going abroad is not for study, but to use a student's visa to get out China.' (1996:74) Qian Ning (1996) thinks that the American dream is of material wealth—a family, with a house, cars, dogs and a stable job. This was the same dream for Chinese students in Australia. In (Leo Liu 2002), Zhang Xin, a Chinese language student from Shanghai, expounds on why he leaves China: 'One—for money, two—for freedom, three—for a car, and four—for a house of my own.' (Liu, 2002:18) Apart from the freedom, they are all economic reasons. In 《萧瑟悉尼》 *Bleak Sydney* (2001) by Yan Tiesheng, the protagonist Jiang Yifu comes to Australia for one purpose only: to seek a house of his own. His family shares a small unit with another family. There are more than ten million people in Beijing, which lacks good houses to live in. In (Ying Ge 1997), when four Chinese students rent a flat with two bedrooms in Melbourne, one character Li Mengfei cries, 'Back home, only the bureau-level officials can live in rooms like this. Now, I can enjoy as a good quality of life as a Chinese high-ranking official.' (Ying, 1997:11) Another Chinese student Jiang Xiaofan declares in this novel, 'Seeing is

believing. The quality of life is really high here.’ (Ying, 1997:11) When he walks on the streets, he congratulates himself on making a right choice to come to Australia. He thinks, there are about 1.2 billion population in China, but there are only twenty thousand Chinese students coming to Australia. He prides himself on being such a lucky man.

Shen Yuanfang (2001) analyses the reasons for leaving China as recounted in Liu Guande’s novel, ‘the narrator chose to come to Australia for the purpose of bettering himself economically and academically.’ (Shen, 2001:92) Similar purposes are frankly declared by Jiang Hui, another Chinese student from Beijing in *Oz Tale*: ‘We all come from different parts of China, and we come with the same *revolutionary* purpose: Australian nationality and money.’ (Liu, 2002:75) In Zhang Wei’s 《太阳朝南 太阳朝北》 *The Sun Faces South or North* (1996), when a Chinese student Peter sends a letter to his home in Shanghai, his wife Ah Mao reads the letter to his neighbours. Ah Mao reads, ‘I live in a flat with my own kitchen and flush toilet. In the bathroom, hot water is supplied for twenty-four hours every day.’ The neighbours cry: ‘Wow!’ (Zhang, 1996:150) Ah Mao continues to read, ‘Here, everybody drives to work. The wages are very high, and you can earn more than nine dollars per hour.’ The neighbours realise it is equivalent to seventy or eighty Chinese yuan, and cry again, ‘Peter makes a fortune!’ (Zhang, 1996:150-151) Peter borrows money from his neighbours to come to Australia, and they support him to go abroad in order to ask him to help their own children to go to Australia. Thus, when Ah Mao finishes reading, the neighbours ask her, ‘What about the business of my child going abroad?’ (Zhang, 1996:151)

To obtain a student visa from Australia, Chinese language students had to pay in

advance around \$6,000 on average to an Australian language school for fees and living expenses. In the late 1980s, most ordinary workers earned less than one hundred yuan a month in Mainland China. An Australian dollar was worth around six Chinese yuan then. In (Liu Ao 2004), Wu Dongqiao, a journalist and editor of *Great China Daily* in Beijing, has a monthly wage in the late 1980s of 'ninety-seven yuan'. (Liu, 2004:18) This means that his monthly wage was only worth about fifteen Australian dollars. This was exactly what my monthly wage was in *Beijing Evening News* in 1989. The challenging personal experience is what is largely demonstrated in Chinese-Australian fiction. To pay \$6,000, Wu Dongqiao needs to save from his wage in China without spending any of it for 400 months ($\$6,000/\15 monthly wage = 400 months = 33.3 years). Therefore, if Chinese students wanted to come to a developed nation like Australia, most of them had to borrow money for their airfare, study fees and living expenses.

In Chinese-Australian fiction, nearly all the Chinese students are in this group. In (Leo Liu 2002), Huzi, a student from Beijing has to borrow 'more than thirty thousand yuan.' (Liu, 2002:27) As an ordinary worker in the PRC in the late 1980s, Huzi would have needed to save his wages for his whole life to get this amount of money. In (Zhang Wei 1996), when the leading character, *I*, boards the plane to fly to Sydney, he cries, 'by going abroad, I have a huge personal debt that will need to be paid by the next eight generations.' (Zhang, 1996:24) The joke highlights the difficulty that Chinese students have to face. In (Leo Liu 2002), Zhang Xin makes a pledge, saying, 'To be repaid even if it requires the selling of blood.' (Liu, 2002:17)

Although the debt is a heavy burden, this is not a great deal in Australia because the Chinese students get much better pay in Australia than in China. In (Ying Ge, 1997),

Jiang Xiaofan earns five dollars per hour as a kitchen-hand at a restaurant. This pay may be the lowest wage in Australian labour market, but he thinks he has become 'a rich Chinese man.' His 'rich' comes from the rate between Australian dollar and Chinese yuan. In (Leo Liu 2002), when Meng Long learns that Huzi's monthly wage in an Australian factory is equivalent to over 6,000 yuan, he exclaims, 'That's more than a year's wages in China.' (Liu, 2002:14) It is no wonder that most of the characters clear their Chinese debt within several months after coming to Australia. While looking for a job together, Zhang Xin shouts to Meng Long, 'You can earn so much money in Australia, we should descend into the bowels of hell if necessary.' (Liu, 2002:18) A hefty income attracts them to stay in Australia, which means they could earn six times more money within the same hours than in Mainland China. In (Ouyang Yu 2002), when a Chinese PhD student Wu Liao works in a Chinese restaurant, a chef satirises him, 'I guess you are not going back to China because as a professor of history you may not make half as much money as you do here working as a dishwasher, right?' (Ouyang, 2002:95)

To pay their debts and earn more, Chinese characters meet new challenges in a strange land. Because of the language barrier and their poverty in an unfamiliar environment, they have to do manual jobs, even if they used to be an artist like Huzi, or a journalist like Meng Long. Other characters, like Zou Yi, Jiang Yifu and Bai Mei, used to be lecturers. And Robert Niu and Wu Dongqiao used to be authors. Lu Dapeng and Wang Zhe used to be cadres. Although some of them come to learn English, most come to earn money. According to Shen Yuanfang (2001), ninety-five per cent of Chinese students were language students, and only about five percent students studied at Australian universities. She states, 'most "language students" might in fact have come to Australia to work.' (Shen, 2001:95) To earn money, most

language students exceed their permitted work hours to do a full-time job illegally. In (Zhang Wei 1996), as soon as Peter comes to Australia and receives the allowance due to him from the language school, he never goes back to the school again. 'All his effort is to look for a job.' (Zhang, 1996:87) In (Leo Liu 2002), Huzi stops attending English classes and does a full-time job illegally at the first. Then, when he is granted asylum by the Australian government because the Tiananmen Square Massacre, he immediately shifts from student status to a legally full-time worker. These young Chinese students envied the high living standards in Western countries, and left their native land to pursue a better quality of life in the guise of a student.

Meng Long lands in Australia after June 20th 1989, just outside the asylum cut-off date, and thus he has to pay his school fees to retain a student visa, and maintain legal residency. Although a full-time student, he puts his whole being into his full-time job at a factory. He is attending school merely to maintain his attendance rate, and does not have enough time to study English. To earn money, he exhausts his energy on work. Money was the main motivation for coming to Australia in the late 1980s. Work is a major theme among fiction of Australia as place of settlement. When Chinese students landed in Australia, their first task was to find a job to survive.

However, the Office of Overseas Students requires that the attendance rate of any overseas student does not fall below 90%, otherwise the Immigration Department will deport them. The attendance rate is the lifeline determining whether an overseas student can remain in Australia. Moreover, the Government does not permit overseas students to work more than twenty hours a week. In (Leo Liu 2002), Meng Long's first full-time job clashes with his English classes. He has to choose between work and neglecting classes, or maintaining his attendance rate and forgoing work. He

decides to work illegally to survive.

According to Guo Yuanyuan (2004), when Meng Long lands in a new continent, he is immediately faced with the first two layers of problems described by Maslow's Hierarchy of Needs. The first is material, that of making a living. The second is how to stay in Australia. Self-improvement and establishing an identity have to wait. Looking for a job, Meng Long and his classmate Zhang Xin walk a hard road. They are bathed in sweat, and their throats become dry, and a machine offered cheap drinks, but, 'neither of them was willing to part with that sort of money—both realising that, if they didn't find work, every one of their dollars would represent a life-saving straw to clutch in their effort to remain in Australia.' (Liu, 2002:18) They are forced to hunt for jobs, and grit their teeth to stay in Australia to make more money. Leaving China was their first step; to stay in rich Australia is their real purpose. In Chinese-Australian fiction, to save money, most Chinese newcomers share accommodation. For example, four Chinese Students share a flat with two bedrooms in Ying Ge's novel (1997); eight Chinese students share a three-bedroom house in Yan Tiesheng's work (2001). In (Leo Liu 2002), Meng Long and Huzi live in a factory suburb. They pick up discarded mattresses from the street rubbish, and put them on milk crates to make a single bed. They do everything to save money.

In the early 1990s, the Australian economy had reached a sixty-year low, nearly one million Australians unemployed. As a Chinese student Meng Long's job security is a primary need. It takes a long time to find an afternoon shift job that can earn good money but not affect his attendance rate at class. At a pallet manufacturer, Meng Long and his partner repair a total of two thousand pallets per day in hectic time. Each pallet weights seventy kilogram on average. Meng Long feels a sodden wreck.

Heaving the heavy timber has damaged his back, but with workers being sacked all around him he dare not tell anybody. More importantly, the next semester's school fees are soon due. Even though Meng Long's back is seriously injured, he still hurries back to his work within a week. The reason is clear (extracted from *Oz Tale Sweet and Sour* 2002 English version, translated by Robert Apedaile and Leo Xi Rang Liu. All quotations from this work are thus.):

As a Chinese, rushing in to vie with Australians for a rice-bowl, he felt uneasy, even guilty for exceeding his permitted work hours, but grateful that he was able to work. He would do his best to avoid stirring up trouble... He had the notion that if Australians themselves were having trouble in finding employment he was willing to act as ox, donkey or horse to defend his golden rice-bowl.

(Liu, 2002:104)

To escape poverty, Meng Long is willing to act as an ox to earn Australian dollars. If he cannot secure his job, he cannot satisfy basic living needs. The novel is based on my own experience, and describes the struggle of newcomers to make a living in Australia. I worked at a pallet hire company for five years. By the time I left I had repaired so many pallets, 'they could cover the whole of Melbourne.' (Yu, 2001:356) A job means survival. It is essential to find a job, but more important to keep it. Unemployment anxiety is an important theme in fiction about Australia as place of settlement.

According to Jennifer Zeng (2004), this novel can be regarded as representative of fiction of Australia as place of settlement. It offers a full picture of Chinese students settling in a new land. It reflects Meng Long's mental and physical challenges

through his struggle for existence and employment. After Chinese student characters get a job, the conflict between the employers and employees often becomes big trouble. In this novel, there are many paragraphs about Meng Long's struggles in a factory: his long fight with the management in an Australia's pallet manufacturer. Xie Xizhang (1996) thinks that this novel discloses workers' working conditions during the period of Australian economic depression, and offers an understanding of the development of Australian industrial relationship in the early 1990s. 'This is a rare insight in Overseas Chinese Students' Literature.' (Xie, 1996:4) It not only describes working relationships and working environment in a major Australian company, but also human rights of foreign workers in exile.

In (Liu Guande 1991), the narrator keeps fighting for his pay with his Korean boss in a restaurant in Chinatown. But it is limited to the narrow circle of Chinatown and Asian community, and readers would not see the mainstream industrial picture. In this novel, the litany of bitterness indulged Chinese readers' curiosity about Chinese overseas. Its Theory of Five Bitterness has become a canonical saying: “吃不着的苦比吃苦的苦还要苦。” ‘the bitterness of those, who do not have the chance to eat bitterness, is even more bitter than the bitterness of those who do eat bitterness.’ (Liu, 1991:4) In other words, doing a hard job is much better than no job, which indicates poverty as a push factor. It is an accurate portrayal of Australia as a place of settlement. However, the narrator tends towards complaints of Bitterness, instead of developing this push factor in the story lines from beginning to end. At the end, he escapes from Australia.

Although *Oz Tale* does include complaints, it jumps out from the complaint rut, and includes themes that clarify push-pull factors in the story lines. Meng Long is

delineated in the myriad choices between poverty and fortune, and stay or return. For example, to earn money Meng Long is willing to become a horse at a furniture factory:

Moving chairs around for a foreign capitalist, Long felt exploited. He considered himself a dignified intellectual; what was he doing being a packhorse for a foreigner? However, as soon as he thought of the word *money*, he became, like the generation of intellectuals undergoing reform by labour in the May 7th Cadres School, a hard working labourer, accepting criticism and bearing heavy loads, and he decided he was content to be walking on Australian soil.

(Liu, 2002:39)

The metaphor of May 7th Cadres School reminds readers of the Cultural Revolution in China, in which no one dared to talk about making money. In fact, money is a motivation for social development, and for globalisation. Since the open door policy in China, money has meant everything. Once Meng Long has an opportunity to earn foreign money, he is happy to do hard labour rather than earning much less in China as an intellectual. The initial hunger for money is an authentic depiction of economic push.

To earn more Australian dollars, some characters pay a high price in Chinese-Australian fiction. In (Ying Ge 1997), after Jiang Xiaofan works at a restaurant as a kitchen-hand for more than four years, he saves '\$53,000'. (Ying, 1997:227) He uses this amount of money to open his own restaurant. To achieve his aim of earning six hundred thousand dollars within ten years, he works very hard until he falls to the ground in a faint. Soon, he dies of stomach cancer. In (Zhang Wei 1996), Wu Lan

runs an ironing workshop and brings on nephritis by overwork. Fortunately, she survives with a kidney transplant from somebody else. In (Yan Tiesheng 2001), a university student Shi Ning cuts his finger when he cuts a chicken leg. 'The length of his middle finger in his left hand is as same as his index finger.' (Yan, 2001:20)

In (Leo Liu 2002), Meng Long and Huzi suffer back injuries continually from the heavy work. Jiang Hui loses his index finger in a meat-processing factory. Zhang Xin works three jobs and eventually runs himself into the ground to contract hepatitis. More tragically, when he recovers from his illness, he goes to work in a plastic factory, where he loses his hand and lower forearm through a faulty machine. From their troubles, readers might ask: why do they persist to stay here? If their native land was as wealthy as Australia, they would not bother to come. Everybody has the right to seek a better life and escape from poverty. The stories offer an insight into exile because of the economic push factors.

Although this novel is entirely set in Australia, it presents China's backwardness in the early 1990s through a scene featuring a television program with footage of Beijing. Meng Long's girlfriend, Jennifer, remarks disparagingly that the number of bicycles in Beijing make her think people are too poor to buy cars. When it is explained that if Chinese workers want to buy an ordinary car, they need to save for twenty years, she is even more shocked. The camera pans over a housing compound with narrow passageways. Crowded kitchens and assorted junk in front of each home; washing hanging out and blocking the way of passers-by. A university professor is living in one of these homes with scarcely room to stand. Jennifer exclaims that she could not live there. Although Meng Long is upset by Jennifer's comments about Beijing, the true picture is enough to remind him of his motherland's backwardness.

It strengthens his resolve to remain in exile in Australia. Guo Yuanyuan (2004) thinks that the novel relates the struggles faced by poorer Chinese in making a living in a materially richer society, their human nature and bewilderment.

By the mid-1990s, Chinese living standards had improved a lot over the 1980s. But economic disparities were still big between the third world and Western countries. *Bungee Jumping* is set both in Australia and Mainland China from the middle to the late 1990s. Wu Ming returns after five years in Australia, hoping to use his Australian status to find a beautiful wife. On the plane, Wu Ming enjoys listening to a song, *My Chinese Heart*: ‘Her rivers and mountains are always in my dreams; although the years have kept me from my homeland. My Chinese heart will never change wherever I am...’ (Liu, 1999:4) But he soon feels at a loss once he lands in Beijing. When his old classmate Peng Gang picks up him from the airport, he re-experiences the poor, dirty and messy environment in the street of his hometown (extracted from *Bungee Jumping to Australia* 1999 Chinese edition, translated by Robert Apedaile and Xirang Liu. All quotations from this work in this thesis are thus identified.):

The car made a tortuous way through narrow lanes, an instant reminder to Wu Ming of his Beijing of five years ago. The whiff of methane leaking from the communal lavatories assailed his nostrils like an old friend. It went straight to his chest and he hardly dared breathe. Visualising Australian side streets, Wu Ming commented, ‘Compared with Melbourne’s, the lanes and streets in Beijing are a relic from an evil old society.’

(Liu, 1999:11)

Wu Ming does not feel comfortable in Beijing's backward environment. It pushes him away from his motherland again, which shows a tension between return and stay. This is rare in the new citizen fiction.

During his visit, Wu Ming finds that many young people are still trying anything to escape from China. He meets a Beijing beauty, Qiao Na, who manages an electric appliance shop and is keen to go abroad. Surprisingly, her father agrees with her plan to go abroad through marrying, and tells Wu Ming his reason:

‘...Our generation has a lot of nastiness to put up with. We really can't allow our daughters to put up with these evils any further. And there is no hope in this country. If Na could marry a good man, and escape overseas, I would welcome it with full heart. To tell you the truth: my wife and I each only earn 500 yuan a month. We have to retire before too long, and then money will be even tighter. And with prices being what they are, what can you do with such a meagre pension? Otherwise, why would young Na have gone into business so young? It couldn't be helped. We have to. We really pray that our daughters don't have to put up with the penny-pinching circumstances that we've had to endure.’

(Liu, 1999:137)

Qiao's family has four people in a one-bedroom flat. The daughters are so big, Mr and Mrs Qiao have to sleep in the sitting room. However, they are not too badly off. ‘Some of our colleagues live with four generations in one small room.’ (Liu, 1999:143)

Another Beijing beauty, Liu Shan, complains of the inequality in wealth in China to

Wu Ming, 'Our prosperity here is all on the surface, for the gratification of those with money. The hoi polloi can just stand by and drool.' (Liu, 1999:267) And what type of person becomes rich? If they are not in positions of authority, they are ex-gaolbirds. There are speculators, profiteers, venal and corrupt. 'And the more dishonest they are, the more they get on. The more money they have, the louder their voices. With money you can make the devil turn the millstone.' (Liu, 1999:266) She cries, 'Since national policies are designed to enrich a particular class of people, I would like to become rich also.' (Liu, 1999:266) As hoi polloi, she chooses to go to a rich Western country to pursue a good quality of life.

A backward economy pushes people away. Economic motivation pushes humans toward globalisation. The whole world is on the move. Mankind is heading towards a global village. Migration, the flow of people, is a historical trend. In Chinese-Australian fiction, economic factors are important in pushing Chinese characters to Australia to realise their golden dreams, from the gold rush era to modern times.

3.1.2 Pursuit of Freedom in a Democratic Country

Political reasons are another motivation for leaving China. Many Chinese have left to escape from a corrupt or despotic regime, and seek freedom in a democratic country. Qian Ning (1996) points out that Chinese people were disappointed about power politics and yearned to escape from their motherland. They placed their hopes in remote 'free lands', seeking democracy and happiness.

Political corruption has persisted in China from despotic dynasties to the modern communist regime. In some Chinese-Australian fiction Chinese characters leave their

native land because they want to escape from autocracy. In (Liu Ao 2004), Wang Zhenbiao declares, 'I came to Australia not just for gold, but also because I was disgusted with the Manchu rule.' (Liu, 2004:178-179) He is a local military officer in the Qing Dynasty, but is dismissed by the county magistrate because he arrests Roger London, a British-American murderer. Even though London has killed a Chinese soldier, the magistrate sets him free as innocent because the magistrate has accepted large bribes from an American official. Wang Zhenbiao is disappointed in the corrupt and despotic Qing regime. This pushes him abroad to 'find a way to run our country, and to oppose the Qing regime and restore the Ming Dynasty.' (Liu, 2004:41) Political asylum is a major reason for his exile in Australia.

Another character, Wu Deming, leaves China initially to make a living. He and his son return to China because of Australian racial discrimination. However, tragedies follow one after another after he returns to China. His son Wu Tianyi is executed slowly under torture of a thousand cuts by the Qing government because he joins the Boxer Rebellion. At the first, the Qing government wants to use the Boxer Rebellion to exclude Westerners from China. But after the Boxer Rebellion is beaten by The Eight-Nation Alliance, the Qing government blames the Boxer Rebellion, and punishes or kills them. The political suppression condemns his family to endless miseries. When Wu Deming realises that the Qing government treats its people like animals, he is in utter despair and is pushed into exile in Australia again.

Unfortunately, he is refused entry under the Immigration Restriction Act because he fails the Dictation Test. He has to return to China and cries to the ocean, 'If this rotten Qing Empire were not so stricken with disasters, we wouldn't let these Westerners boss us around like this. Where in this vast world can we ordinary Chinese find peace?' (Liu, 2004:285)

In 1940s, his great grandson Wu Baochen comes to Australia to study. After he becomes a bridge engineering expert in Australia, he wants to return to China to serve his mother country. His girlfriend Linda Wang stops him and says, 'The whole nation is fighting a crazy Civil War at present. You wouldn't like to see the bridges you've built being blown up by them, would you? In any case, the two sides are sworn enemies. Which one are you going to work for? If you work for this one, then you will offend the other.' (Liu, 2004:485) Wu Baochen remains in Australia, and enjoys a peaceful life with his wife Linda Wang. With the liberation in 1949, the new communist government needs experts, and calls him back to China. When offered citizenship in Australia, 'he regards this offer as an expired ticket, and does not even want to waste his time thinking about it. His concern is to return home as soon as possible, to build countless bridges for new China.' (Liu, 2004:515)

However, in China, he and Linda are branded as rightists during the Anti-Rightist Campaign in 1958 when they advocate democracy. Linda is then expelled from China, and Wu's blackboard pointer as a professor becomes a broom for sweeping toilets as a cleaner. More suffering comes to him during the Cultural Revolution. In the 1980s, when he comes to Australia as a visiting scholar, he prefers illegal residency in Australia rather than returning to China. History and politics have broken his heart and pushed him abroad again.

This novel refers to historical events over 150 years pushing Chinese from their native land. The events include the Boxer Rebellion, Civil War, the Anti-Rightist Campaign, The Natural Calamities, the Cultural Revolution and Tiananmen Square Massacre. Chinese historical experience leaves them with no confidence in their

future. Political despotism and suppression strongly influence the choice of exile in Australia. Unfortunately, censorship limits creative freedom in Mainland China. When *Golden Dreams* was published in Beijing in 2004, the publisher deleted countless paragraphs and sentences relating to such political events. Many topics have to be referred to China General Administration of Press and Publication before publication. Some political subjects such as 1989 Pro-democracy Campaigns are totally forbidden. No matter which publisher, censorship is unavoidable. My other two novels had similar treatment. Humour and irony associated with political push-pull factors was lost in the censorship.

Because Ouyang Yu writes in English in Australia, he can directly criticise the censorship in China. In (Ouyang Yu 2002), before the protagonist Dao Zhuang goes to take up a lecturer position in China, his roommate Warne asks Dao to help him to take a poetry manuscript back to China to find a publisher for him. But Warne has no confidence in it: 'You know they used to have such strict censorship there. They probably still do, I am sure.' (Ouyang, 2002:32) Sure enough, the poetry manuscript is refused by publishers in China.

Metaphors have to be employed to demonstrate push and pull factors in my novels. For example, in (Liu Ao 2004), historical stories are used as an allegory for modern times to avoid censorship. After more than twenty years in Australia, Wang Zhenbiao returns to China to seek opportunity to serve his country in the 1870s. But he finds that the Qing government has become more corrupt and the people suffer ruthless exploitation. His wife Lisa advises him, 'Zhenbiao, political evils and corrupt officials are everywhere here. People have no rights. We should not stay here any longer.' (Liu, 2004:210) Political corruption pushes Wang Zhenbiao back to

Australia. In the end, Wang Zhenbiao accepts Western democratic ideas, and supports Sun Zhong-shan (Sun Yat-sen)'s republican revolution in China, raising money from the expatriate Chinese community in Australia to make large donations. He even sends one of his grandsons to China to join the Revolutionary Army. The story line is a political allegory for Chinese autocracy, which implies why most Chinese migrants, including most Chinese students officially sponsored by the Chinese government, would rather stay in free Australia in modern times.

Compared with China and Taiwan, Australia is a much freer country. Alex Miller came from England—itsself a highly free Western country. Even he praises Australian freedom in his work (1992), 'They do not confer closely and in whispers, but shout their opinions for all to hear. They do not watch their fellow citizens in case they are betrayed, for there is no one to whom their fellow citizens might betray them if they wished to do so. Everyone is a prince here and Australia itself is their citadel.' (Miller, 1992:283) The protagonist Lang Tzu's tragedy was being born into 'the wrong place for him.... A disintegrating world.' (Miller, 1992:290) If older Chinese like Lang Tzu and Wang Zhenbiao was born in a disintegrating China, then modern political volatility is like a sharp sword suspended over Chinese heads. Qian Ning (1996) describes the act of going abroad in the late 1980s as a 'great escape to victory'. After the Tiananmen Square Massacre, many young Chinese would try anything to seek freedom in the West. This is reflected in some Chinese-Australian fiction especially that published in Australia without political censorship. In Ding Xiaoqi's work in Chinese, *The Female Complex* (1996), published by *Otherland* literary journal in Australia, the leading character, *I*, claims, 'After the Tiananmen Square Massacre, many people like me tried everything possible to go abroad.' (Ding, 1996:10) In another work published by the same journal, Zhang Jinfan's novella

First Night (1996) in Chinese, the protagonist Bai Mei's father is branded as a rightist in China. She asks herself, 'If China was powerful, prosperous and democratic, why on earth would I need to escape to overseas exile?' (Zhang, 1996:150) In (Ouyang Yu 2002), Wu Liao tells the readers, 'the worry in China was that the government always watched you as if you were criminals.' (Ouyang, 2002:98)

However, most works published in China try to avoid political push factors because of censorship. Although they offer economic and cultural push factors, such as Liu Guande's Theory of Five Bitterness, they do not show why the students choose exile in Australia. In his novel, there is another theory of Three Difficulties: 'it is difficult to come to Australia, and more difficult to stay here, but the most difficult is to return to China.' (Liu, 1991:3) It seems an insightful push factor. Unfortunately, the story lines do not show why they leave China, and why they do not want to return to China.

Political factors can dramatically affect an author's writing. At the 2003 Tasmanian Readers' and Writers' Festival, I told the festival panel audience how *Oz Tale* deals with the Tiananmen Square Massacre. In 1991, when I started it I had a quandary. It was written for readers in China. However, the leading characters would be students who would sound like refugees from the Tiananmen Square Massacre.

As a witness, I could write about it vividly, depicting it to the last detail. I started to write what I had witnessed and what I felt. The draft began with the scene in Beijing streets before and after the massacre. Pro-democracy university students submitted a petition to the Prime Minister Li Peng by kneeling down in front of the Great Hall of the People beside Tiananmen Square; lines of tank pushing towards the Square and armed soldiers shooting... But soon, I threw the draft into the bin. If I kept writing

like this, nobody would dare to publish it in China. The narrative angle had to change.

I could not use the term *Tiananmen Square Massacre* but had to replace it with *Tiananmen Square Event (or Incident or Business)*. However, to write about push factors for Chinese students in Australia, I could not avoid the political background. I had to use metaphors with subtle design. For example, there is a dialogue about the Tiananmen Square Massacre between two leading characters, Meng Long and Huzi:

‘You know you can apply for refugee status, don’t you?’ Huzi asked.

‘I beg your pardon?’ Long shook inside. The word ‘refugee’ had frightened him; it carried overtones of surrendering to the enemy, or of betraying your country.

‘You’re lucky’, said Huzi, ‘Tiananmen Square has shaken the world.’

Long took out a packet of State Express 555’s and offered it to Huzi.

Huzi took a cigarette and lit it. ‘How did you manage to get away?’ he asked.

‘Quite easily’, answered Long. ‘I needed to apply only twice for an exit permit. My visa came through before the day of the business. It’s because I was watching the troubles that I was delayed.’

‘You must have caught the last train out, I guess. We in Australia were galvanised. We held demonstrations for several days.’

(Liu, 2002:12-13)

This dialogue hints at the political factor pushing Chinese characters from their motherland. It tells readers why Meng Long left. A person normally needs apply only once for an exit permit. So the text 'apply only twice for an exit permit' implies that a sharp lookout was kept after the massacre. Western democratic countries seemed safer than their motherland. Most escaped in the name of study to countries like Australia.

Meng Long is leaving everything he loves most: his mother, his wife, his journalistic profession and his motherland. He forgoes his good job and social position in Beijing. At Beijing Airport, Meng Long is a heroic figure to his weeping mother and wife, and seems 'riding off perhaps never to return.' (Liu, 2002:9) In the plane, at the beginning of the novel, instead of feeling sad at leaving home, Meng Long feels joyful:

If it hadn't been for the occasional dwelling appearing on the ground, Long Meng could have believed he was about to land on Mars. The stretch of ochre earth beneath the aircraft, resembling a sea of fire, aroused excitement in him: almost an urge to leap from the plane and embrace this ground. Some ten hours ago, in China, he was breathing in an atmosphere reeking of the gunpowder of the Tiananmen massacre (the original Chinese text 'Tiananmen Square Incident' has been translated as with 'Tiananmen massacre' in the English version), now he was soon to breathe in the air of this vast, tortoise-shaped land.

(Liu, 2002:7)

What Meng Long wants to embrace is the free Australia. The *air* obviously means

Australia's freedom. From this short sentence, the readers can feel Meng Long's joy at escaping to a free land.

Meng Long struggles to make a living, but he does not want to return without PR status. He seeks a better life and freedom in Australia. This novel uses the metaphor of black clouds at its beginning and its end to reveal the diasporic theme. At the beginning, when Meng Long lands at Melbourne airport, he sees a strange sky: half-sun, half-gloom. 'The sky showed bright sunshine to the left, while to the right it looked as though it were hung with a dark curtain. Thick clouds rolled and tumbled freely.' (Liu, 2002:8) The thick clouds are a symbol of Tiananmen Square Massacre. The 'half-gloom' implies a diasporic life tinged with tragedy through a Chinese drifter's journey in exile. And the 'half-sun' implies that the chance of freedom comes to him in a strange land.

At the end Meng Long loses both the love and the money: his girlfriend Lin Chunhong is killed, and his restaurant is closed down. It seems hopeless to obtain PR. He has had enough and decides to return to China. He sees the similar strange sky at the airport:

As they reached the airport, black clouds dominated one half of the sky. A sheer wall of them in front of the airfield, enveloped the flight path. An aircraft that had just taken off and entered the dark mass seemed to have been absorbed. The other half of the sky was bright with sunlight.

(Liu, 2002:229)

The black clouds represent Prime Minister Li Peng's government, which massacred the pro-democracy demonstrators at Tiananmen Square. He certainly does not want to return to such a regime. While the sunlight represents Australia's freedom. In the end, Meng Long is removed from the plane because he is *ill*—he is sick at returning to such a regime. So he finally stays in Australia. Does it really mean fatalism? It is certainly not. It is a metaphor for the push factor: the black clouds stop him from going back his motherland. Even though he has many troubles in Australia, he would rather stay in a liberal Australia than return to Li Peng's regime. He finally makes the choice of freedom.

Shen Yuanfang (2001) states, 'Lack of freedom and poor living conditions under the totalitarian communist regime are the major reasons that have driven many Chinese to go overseas to become homeless wanderers.' (Shen, 2001:13) In this novel, after experiencing Australian freedom, a Chinese student Diana declares 'I only regret that I came out of the wrong womb.' (Liu, 2002:126) In a party, Diana and Huzi sing a song:

Ah, you! Ah you! No home to return to.

Ah, me! Ah, me! My home is hard to get to.

We're both wanderers, with suffering as companions.

(Liu, 2002:101)

Meng Long follows with a verse that expresses the novel's theme of exile. He picks up the guitar, and strumming it he recites:

Opening my eyes,

I see a desolate place of freedom.

Turning to look,

I see a chain of beautiful regrets.

Finding it, I lost you,

And cloud shrouds the road back.

The fire-red earth,

Yellow with fresh blood of dragons.

A solitary cavalier

In pursuit of pomp and glory,

Lusting to possess the land,

His love song lingers softly there.

(Liu, 2002:102)

In the 1989 Pro-democracy Campaigns, university students demanded an end to political corruption. In (Liu Ao 2004), while Wu Dongqiao is enjoying success in the *Great China Daily* in the late 1980s, the Pro-democracy Campaign happens. Wu Dongqiao writes articles in support of the democracy movement. As a result he loses his position as an editor for a special column. Before that, Jack Wang, Wang Zhenbiao's great-great-grandson, has called him to come to Australia, but has been refused. He tells Jack, 'I love Beijing, like I love my parents.' (Liu, 2004:26) But he finally loses all hope of political reform after the Tiananmen Square Massacre, which pushes him to leave. He thinks that it is now time to escape from the political corruption. He 'has a premonition that he might never return.' (Liu, 2004:43), and asks himself, 'If my great-great-grandfather Wu Deming was born at the wrong time, what's wrong with me? I was born in the New China and grew up under the Red Flag.

And China has been free for such a long time... Why did I so perversely leave home and come to such a hell hole?' (Liu, 2004:180) To pass the censors, this irony is to make readers think about what factors push him to leave his motherland.

Ouyang Yu could freely comment about the massacre, 'like the lie maintained about the massacre in Beijing that nobody was killed and that there was no bloodshed, if a word was wrongly used and for many times, it then became a legitimate word like shit and analysis.' (Ouyang, 2002:132) When Dao Zhuang teaches in China, a female student of his tells him:

'You know when I saw you I felt hopeful because I saw in you an example of how Chinese could find a way out for themselves by doing exactly what you have done: become a foreign citizen and live a life free from political pressure and cultural demands, particularly for women. You know my mother is a professor in politics and she's done only one thing in her life, which is repeat whatever the Party tells her to do. She can never have her own opinion for fear of jeopardising her own position although she is a very independent-minded person in private. There are a lot of people like her, living out a dual life of hypocrisy and sin, I mean political sin.'

(Ouyang, 2002:198-199)

Although Zhang Jinfan's *First Night* (1996) was written in Chinese, he can express himself freely because it was published in Australia. Bai Mei 'demanded democracy and freedom in China, but she felt that she had no ability to change the country.' (Zhang, 1996:127) What she can do is to escape. Unfortunately, when this work was

self-published in his collection in China in 2006, all the relevant political push-pull factors were deleted by the publisher under censorship. Thus, when discussing this work in this thesis, we use the first edition that was published in Australia.

These works show the political push factors, but some Chinese-Australian fiction avoids them because of censorship. The title of Ying Ge's *Why Do We Go Abroad* invites readers to find out the reasons for going abroad. Although the narrator raises the question again and again, readers would be hard pressed to find insightful answers about push-pull factors. The protagonist Lu Dapeng is a vice department-level official in an organ of government in Beijing. He comes to Australia because 'he feels that his job is too boring.' (Ying, 1997:2) In a debate with Australian local university students, he tries to convince them that socialism is a superior system to capitalism. The students believe that he must be a member of the Chinese Communist Party. Lu Dapeng cannot deny it. The readers may ask: if you love socialist China so much, why come to capitalist Australia? Although the author offers as a reason again and again: coming to 'realise our true value' (Ying, 1997: 241, 262,309,334), such a slogan does not explain why the characters go abroad. In fact, except that Lu Dapeng receives a donation of thirty million U.S. dollars from a Singapore businessman, readers cannot see what true value he has realised in Australia. They may ask again: why does Lu Dapeng not go back the superior socialist China to realise his true value? Lu Dapeng is the perfect image of a member of the Chinese Communist Party in Australia, which tends to destroy the honesty of a diasporic theme.

Qian Chaoying (2002) comments that many people choose to go abroad, in a spirit of enterprise to pursue modernisation, and in response to China's problems around 1990.

If they are unable to change society in China, they have a right to save themselves. 'At least, they have a right to seek a life in an ideal Western country.' (Qian ed, 2002:11) In Chinese-Australian fiction, the older generation, like Wang Zhenbiao and Wu Baochen, go abroad to find a way to save their country. But the new generation, like Meng Long and Wu Dongqiao, prefer exile after the 1989 Pro-democracy Campaigns had failed. Chinese historical experience tells them: if they cannot save their motherland they had better save themselves by escaping. In (Leo Liu 2002), a Taiwan lady, Mrs Liu, has a conversation with Meng Long:

You overseas students from China have absolutely no love for your country. China is so poor, it needs the youthful vigour of you all. But, wilfully, you've become deserters. You're using Australia as a typhoon shelter. You're living off the people here and living without dignity.' Her face betrayed resentment and loathing for the way the system worked.

'You Taiwan people don't come to Australia?' Long commented.

'We're business migrants', snapped Mrs Liu. 'We come to make a contribution to Australia. We bring with us hundreds of thousand of dollars. We're completely different from you. You only come to pan for gold...'
(Liu, 2002:83)

In fact, many Chinese migrants from Taiwan and Hong Kong are deserters as well. They fear communism. Before the return of Hong Kong in 1997, many Hong Kong people migrated to Western counties like Australia as a political typhoon shelter. Also, many Taiwanese were worried that China would attack Taiwan, and they

escaped to Western countries. They came to Australia to seek political stability. Most are wealthy. They do not need to borrow money to come like Chinese students, but can buy freedom through investing in Australia.

If Mainland Chinese characters are unable to buy their freedom from Australia, they have to sell their capacity for physical labour. Some even sell their daughters in exchange for freedom. In (Liu Ao 1999), in Qiao Na's case, political factors push Mr Qiao to support her choice of going abroad. He explains to Wu Ming, that the country is in a mess, with corrupt officials becoming more common. Some Party officials are worse than any Kuomintang official was before liberation in 1949. He tells Wu Ming: 'I joined the army and the Communist Party when I was a teenager, before you were born. I really can't get used to the mess everything is in at present. In the face of things like this, I feel I really need to send our daughter away, out of the country.' (Liu, 1999:144)

In the same novel, when Wu Ming visits his hometown, he envies his former classmate Peng Gang who, from being unemployed, had become a member of the nouveau riche through business dealings in Beijing. Nevertheless Peng Gang asks Wu Ming to help him to migrate to Australia. He tells Wu Ming: 'Freedom is priceless. You've ventured abroad and have a passport to the global village where there is a lot more space to live in. That is worth anything.' (Liu, 1999:8) Peng Gang finally gets a passport to Australia through marrying an Australian woman, Susan.

However, an Australian passport is not easy to get. To have a passport to Western countries, some Chinese characters pay a high price. In (Leo Liu 2002), Meng Long phones his wife Song Mei at least twice a month, like an addict scoring opium and

drawing instant pleasure from her soft voice. However, when he calls her at the first Chinese New Year since he has been in Australia, she declares that she wants a divorce. Meng Long asks anxiously:

‘But why? Mei, why?’

‘Because...because I’ve been thoroughly depressed. This living life in two different places...’

‘Haven’t I written to you that I’m doing everything I can to find a way to get you out to Australia?’

Mei sobbed, ‘You have, Long, you have. But it’s hopeless. There are thousands of people who’ve handed over their student fees and still they can’t get a visa. They demonstrate every day in front of the embassy. Don’t ask me to apply.’

‘There’re probably other ways’, Long said, wanting desperately to turn the situation round.

‘There’s only one’, replied Mei, firmly. ‘You come home immediately. Don’t delay it for a single day.’

‘Mei, I beg of you, I’ve only been here for just over six months. Give me more time.’

‘If you’d any regard for me, you’d come back at once. If you insist on lingering

in Australia we have only one road: divorce.’ Mei’s voice trembled. ‘You don’t want to come back and I can’t go there. How long do I have to wait? I fear that even if I waited for ever we wouldn’t see each other again.’

‘No matter what happens I won’t let you leave me’. Long stated.

‘Right, Long. I’m hanging up. Long-distance calls are expensive. You’d be better off saving up your money. Think about it carefully.’

(Liu, 2002:89-90)

Meng Long phones on two days, writes letters on three days, and sends one thousand U.S. dollars to Song Mei, doing all that he could to remedy a desperate situation. It is all a great effort that achieved nothing—Song Mei’s reply remains the same: either come home to be reunited or stay in Australia and be a bachelor. Far from home in a strange land, Song Mei is Meng Long’s only pillar of support. When Meng Long thinks about going back, his housemate Jiang Hui cautions, ‘You’ve been here for only half a year. If you go back in this wimpish way, people will think you’re mad. So many people are striving to get away from China. How could you possibly bear to go back? Wait. Australia will give us all an amnesty, perhaps. Hasn’t Canada already offered asylum to Chinese people?’ (Liu, 2002:90)

Meng Long and Song Mei has been a loving couple for seven years. Their colleagues all see them as predestined lovers. Meng Long believes that his Mei would never leave him, but she goes off with a colleague he had entrusted to look after her. This person will go to Japan, and Song Mei will go with him. Her real motivation is to go abroad. If Meng Long cannot take her to Australia, then she will go to another

democratic country with another man. When freedom is at stake, even love and marriage can be sacrificed.

This novel follows the misfortunes of Meng Long from the time he leaves China. Meng Long is unable to have both wife and freedom, but he does not want to return to his homeland because of the Tiananmen Square Massacre. He chooses to stay free Australia rather than go back to save his marriage. For freedom, he forgoes his country and even his wife. For him, 'to be in exile is to be at home'. This is also a national tragedy. The truth of exile is clear from the tragic story line. Love stories are popular in Chinese-Australian fiction, but it is rare to find such political push factors as in this novel. Most of them lack the push-pull tension between love and politics. In (Ying Ge 1997), there is a similar case. Before a Chinese student Chen Hao obtains PR, he receives an ultimatum from his wife in China, 'you must return to China within one week, or face divorce.' (Ying, 1997:282) However, after five days, he receives a call from his wife, and she allows him to stay, because he sends her money. This happy ending offers a superficial treatment of push-pull factors, which reduces the tension between PR and love. In Tian Di's short story 《丈夫不在家的夜晚》 *A Night When Her Husband is not at Home*, a similar case is told just by using one sentence: because a taxi driver has no way to bring his wife from China to Australia, 'she went with a rich man.' (Tian, 2003:42) There is no detail and no emotional impact.

According to Xie Xizhang (1996), *Oz Tale* stands out among novels concerned with Chinese abroad: 'We are moved because we can extrapolate the author's true feelings from Meng Long's story, and guess that the author shed tears in the writing.' (Xie,

1996:4) I indeed shed tears for my characters' tragic love based on my personal experience. The theme of political anxiety is presented in the story lines. Meng Long yearns for freedom, which becomes an important push factor for leaving China. To come to a free land, Meng Long is prepared to sacrifice his love and even life if necessary. It is just like the sentiment in Petofi Sandor's poem quoted in this novel:

Life itself is precious,
Love its greatest pride:
When freedom is the stake,
Both may be denied.

(Liu, 2002:116)

3.1.3 Sick of the Bad Side of Chinese Traditional Culture

Cultural reasons are another push factor for migration in Chinese-Australian fiction. Many young people were sick of the bad side of Chinese traditional customs. They go abroad to seek a fair go in Western countries.

Chinese culture is one of the world's oldest and most complex civilisations with a history rich in over five thousands years of literature, arts, and philosophical advancement. However, China's cultural legacy includes both good and bad aspects. Chinese traditional culture combines Confucianism, Daoism, and Buddhism, of which Confucianism is the dominant ideology. The limitations, such as the rule of man taking precedence over the rule of law, an isolationist tradition and the Confucian sense of hierarchy, have influenced Chinese people for more than two

thousands years in China. Sang Ye (1996) comments: 'China is a country with a strong xenophobic, isolationist tradition; a place where deeply racist sentiments are not uncommon.' According to Teichmann (2005), China's emperors 'unified different groups of people into one dominant culture.' And the 'fearful attitude towards outsiders continued up to the modern age.' (Teichmann ed, 2005:11) After the Opium War (1840-1842), the absolute power of Chinese emperors declined. Chinese despotism began its decline from prosperity. Some reformers sought to combine the strengths of Chinese and Western cultures. After the New Culture Movement around the time of the May Fourth Movement in 1919, Chinese fiction focused on criticising the bad side of traditional Chinese culture. Examples are Lu Xun's 《狂人日记》 *Diary of a Madman* (1918) and Ba Jin's 《家》 *The Family* (1929). Chinese writers cried, 'Down with Confucius and Sons!' However, the pernicious vestiges still continue in modern times.

The bad side of Chinese traditional customs pushes people away. Dishonesty has become a big problem in contemporary China. This dishonesty has its historical reasons. According to the historical work *The Records of the Historian* (c. 104BC – c. 91BC), in the Qin Dynasty (221 – 206 BC), the Prime Minister, Zhao Gao, called a stag a horse to distort facts in front of his ministers. If anyone denied the lie, Zhao would kill them. In the Anti-Rightist Campaign in 1957, many intellectuals were branded as rightist because of their honesty. In (Zhang Jinfan 1996), Bai Mei's father is invited to criticise the Chinese Communist Party. After he does so, he is branded a rightist. He is confused, but the Party Secretary tells him, 'This is to entice a snake out of its hole.' (Zhang, 1996:104) Much more detailed descriptions of the Anti-Rightist Campaign were in the draft of *Golden Dreams*, but all the shocking stories of Wu Baochen were deleted by the editor when it was published in Beijing. So were

the stories of how people lived by relying on lies during the Cultural Revolution.

In order to survive in Australia, some characters bring this dishonesty to Australia. In (Liu Guande 1991), the narrator makes himself a fake name Robert Niu, and then changes his age as well. He admits he 'used to mix the truth and lies.' (Liu, 1991:24) When he lies to an Australian lady at a job centre, he feels 'Australians do not lie, but simply trust others.' (Liu, 1991:24) In (Yan Tiesheng 2001), when Jiang Yifu has not been here long, his English teacher tells him, 'never lie in Australia.' (Yan, 2001:32) But Jiang Yifu commits the crime of making a false passport. In (Liu Ao 1999), when Wu Ming visits Beijing, his school friend Xiao Mei warns him about modern Chinese morality: 'No one tells the truth nowadays. Sometimes they may speak a word of truth when they get a bit careless. But, Wu Ming, don't trust anybody.' (Liu, 1999:40)

In (Leo Liu 2002), when Yao Shuqin realises that Meng Long is wooing Jennifer to obtain PR, she warns Jennifer in detail how Chinese behave dishonestly. She mentions deep-rooted bad habits, claiming they are insatiably greedy and enjoyed gaining advantage by unfair means. Chinese, she reasons, would not leave Australia because China is poor and backward. Chinese men, she elaborates, are both despotic and selfish, while Australians are straightforward: one is one and two is two. If they said yes, they would do it, and if they could not help you, they would say no. 'Many Chinese would rather die to keep face. They said yes and meant no. They were liars, with hollow words. They agreed to anything now, and later would take the firewood from under the cauldron so that your business was ruined.' (Liu, 2002:188) Having enjoyed the honest and tolerant Australian culture, Chinese characters reject returning to China to suffer such deep-rooted bad habits. At the end of this novel, a Doctor of

Philosophy concludes, 'The largest harvest we reap in leaving our native land is not the amount of money we make but the revolution in our methods of thinking. Once you take the leap from outmoded customs to new ones, there's no way you can tolerate old ways.' (Liu, 2002:218-219)

As a traditional culture, Confucianism has many limitations including entrenched hierarchy and a mentality of special privilege. One theme central to Confucianism is that of relationships and the differing duties arising from one's status in relation to others. Individuals stand in different degrees of relationship to others. This unequal relationship can be summarised as the Three Bonds: the relationship of ruler and minister, father and son, husband and wife. The latter have to obey the former. Specific duties were prescribed to each of the participants in these sets of relationships. Confucian thinking is still a strong influence in modern times. A sense of hierarchy comes from such traditional society's rigid stratification. Even a mode of address can show a sense of hierarchy.

In (Leo Liu 2002), when Meng Long, Huzi and Jiang Hui visit Mr Zhang, a business migrant from Taiwan, Mr Zhang's two sons have up to that point been very formal, sitting together, eating together, saying in unison 'Uncles' to the guests. Like the traditional Chinese patriarch, Mr Zhang enjoys the position of revered head of family and often educates them in Confucianism. However, when an eighty-year old neighbour of Mr Zhang's turns up to sample Chinese dumplings, the two boys immediately become more lively, using very Australian English in which to chat warmly with the old man, addressing him by his given name, 'John'. Jiang Hui comments:

‘If this were China,’ Jiang Hui observed, ‘calling an elderly man by his first name would make him very disgruntled indeed. Or if you were to address your boss by his familiar name, I’m sure he’d quickly pull the cords a lot tighter. Wherever you look, Australian society demonstrates the basic worth of people, and the absolute equality of mankind.’

(Liu, 2002:98)

Although Mr Zhang wants his sons to keep Confucianism, he cannot stop them enjoying Australian equal culture. This is an irony. Everybody is equal. But the sense of hierarchy is deeply rooted in the Chinese mind. There are fewer human rights in China, and people accept the hierarchy. When Chinese characters have enjoyed equality in Australia, they do not want to return to inequality.

In China, another form of the sense of hierarchy is the rule of man that is often stronger than the rule of law. In the beginning of *Bungee Jumping*, when Wu Ming visits his motherland, Peng Gang picks him up from Beijing Airport. It is peak hour traffic and chaotic, which pedestrians, bicycles and vehicles are vying for precedence and not giving an inch. Peng Gang continually blasts his horn at the pedestrians that pass in front of the car. They would then deliberately glare at Peng Gang with a mixture of admiration and jealousy tinged with the fear and resentment that the hoi polloi naturally feel towards the rich and powerful. Peng Gang is muttering all the time. ‘These idiots! They must have all been born in the Year of the Crab. Especially these yokels. If you don’t give them a bump they will never let you through.’ (Liu, 1999:8)

Seeing such an environment, Wu Ming comments, ‘Compared with Australia

China's like a faded black and white photograph. Australia's much better.' (Liu, 1999:9) Wu Ming's emphatic statement makes Peng Gang regret that he has not the prestige, like Wu Ming, of venturing overseas. Although he is wealthy he has never accomplished his dream of getting out of the country, to escape to a better environment. So he is always looking for the chance and asks Wu Ming to help him emigrate to Australia.

At a bank-up approaching crossroads they inch forward for more than half an hour and are still half a kilometre from the junction. Eventually Peng Gang is unable to quell his impatience any longer. He attaches a siren to the car roof. It lets out a muffled wail like a chilling air-raid warning, and the car screams along on the wrong side of the road. At the intersection, a duty police holds up the other vehicles to give Peng Gang clear passage. Wu Ming was astonished. Then they have a conversation:

'Gang! You're like a local despot in Beijing. In olden days the Emperor had people with gongs clearing his way. How come you have a police siren?'

'Not just a siren. I also have an electric prod and handcuffs. In that attaché case. They were given to me by our friend Han, who is now head of a local police station.' Han had been at middle school with them. It was with a sneer of contempt that Peng Gang added, 'Beijing is our bailiwick. If I want somebody arrested for some reason, no problem. Once arrested he'll be bashed before any questions are asked. Try it if you don't believe me. If I phone, the police will arrest you straightaway. One word from me and they will let you go immediately.'

‘What! That’s just lawlessness. What sort of evidence do you give to have somebody arrested?’ asked Wu Ming quite amazed.

‘You know the old adage: if you want to condemn somebody, you can always concoct a charge. Whatever crime I like. No problem. Whatever crime I say, you’re guilty of.’

‘They talk about Western democracy! China must be the freest place on earth. Go anywhere you like on the roads, and arrest anybody you like.’

‘And that’s not all. If you break some law, all you need is connections and the whole thing is forgotten.’

(Liu, 1999:10)

Chinese people have never fully experienced rule of law in China. Wu Ming’s adventures there reveal an unfair environment. Peng Gang reserves a table at the High Peak Karaoke Club, and invites old classmates to a welcome-home party for Wu Ming. When Wu Ming tells his classmates that he is a second-class citizen in Australia, a classmate replies him, ‘I’ll swap with places with you, and I’d prefer to be a second-class citizen overseas.’ (Liu, 1999:42) Then he tells Wu that Chinese citizens are categorised into several classes. A first-class citizen is a government official enjoying pleasure trips, and a lifestyle of ease and comfort. A second-class citizen carries on contract business: wining, dining, whoring and gambling all get added to the bill he presents. A third-class citizen is for hire: subject to generous amounts of cheating, deceit, robbery and swindling... The lowest grade of citizen is the mass of people, who emulate Lei Feng and carried on the revolution.’ (Liu,

1999:43) (Lei Feng is a legendary and apocryphal model communist soldier who lived only to serve others, to carry on the communist revolution.) Other local sayings include: 'The judge in his official large hat, with the brim turned up on both sides, will firstly take bribes from the side of the complainant, and then accept more bribes from the side of the accused.' And when you have a trouble, 'if you send money, you still need to chivvy them to help you; if you send a pretty woman to entice, they help you on their own initiative. If you have no money and no pretty women, they will tell you to get lost.' (Liu, 1999:153) Wu Ming worries about these. Peng Gang advises him, 'Get a foreign passport as soon as you can. We Chinese are living in a lawless society here. If anything happens to you, nobody gives a damn. But if you've got a white man's passport, nobody dares to give you any trouble.' (Liu, 1999:44)

Wu Ming's classmates tell him about their experiences in getting rich, 'The most direct route to wealth these days is to get hold of the *official permits*. Whoever has the permits, is sure to make a killing. You'd be guaranteed to become a millionaire overnight.' (Liu, 1999:44) The reason is, because of a shortage of materials, negotiated prices are more than twice as high as government-regulated prices. If you can organise the requisite permits with a high-ranking cadre, you can pocket the difference in the price. Kickbacks are very profitable. And if you can wangle real estate papers, then you can send real estate prices into astronomical figures. A classmate suggests to Wu Ming, 'You used to be a reporter, Wu Ming. You'd have some *in* with people of influence, wouldn't you?' (Liu, 1999:44) The expression 'people of influence' is enough to make Wu Ming's heart sink. Wu Ming is sick of this privilege.

In (Ying Ge 1997), two Chinese officers come to Melbourne to gamble in the Casino.

‘Every game, they place a wager of \$2,000 at least.’ (Ying, 1997:126) After they have played the whole afternoon, they have lost a fortune. For their last bet, they wager \$30,000 and lose it all. But one of them declares, ‘It doesn’t matter. We’ll come again tomorrow. In any case, I can get *official permits* from my father. After I sell the *official permits*, we can use the money to play for a long time.’ (Ying, 1997:126) The rule of man leads to inequality and makes anything possible.

In (Leo Liu 2002), Peng Gang’s friend Boss Su is the boss of High Peak Karaoke Club. He treats his waitresses badly. He takes sexual advantage of a waitress, Xiao Jing, because she fears being sacked by him. Then, when Boss Su gambles and loses a lot of money, he is in a foul mood with nothing to take it out on. He dashes a mug of hot coffee in his hand angrily into Jing’s face. Su is charged by the police with rape, disfigurement, and organising a gambling party. The judicial officer handling the case is a man named Miao, a man with contacts in high places. Small gifts would not work with him. Peng Gang organises a dinner party at a most luxurious restaurant to rescue Boss Su. He invites Qian Ying, a journalist, ‘to ferret out from news sources the various cases in which Miao had presided and manifested his great concern for the impartiality of justice.’ (Liu, 1999:183) After drinking some wine, Boss Su’s wife Xu Fen then gives Mr Miao a genuine Ming Dynasty painting by Tang Bohu of incalculable value. Miao has drunk enough to enable him to float as airily as a celestial being. After the dinner, Peng Gang drives Miao home and helps him stay upright as far as his door. When Mrs Miao comes to the door Peng Gang hands her a briefcase and tells her:

‘Your husband dropped this in the car,’ he explained. ‘Luckily I was still awake, or you may have lost a treasured briefcase. Please take charge of it.’

Mrs Miao had never seen her husband carrying such a briefcase. She was still puzzling over it as Peng Gang and Brother Han turned quickly and vanished into the night.

As soon as she had got Miao into the house she looked inside the case. She gave an involuntary shriek, 'Ah!' This was enough to wake Miao, who then himself looked inside the bag. One look was almost enough to jolt him into sobriety: neat stacks of banknotes cramming the briefcase to capacity. He staggered to his feet, swaying, and wanted to go after Gang Peng.

His wife restrained him by the arm. 'What are you afraid of?' she asked. 'This is like the hole in my shoe—heaven doesn't know; the earth does; you don't know; I do! This is manna from heaven. If we don't eat it, it would be a waste.'

(Liu, 1999:186)

Boss Su soon is found not guilty and released from gaol. Different from Western system of rule by law, or perhaps a Legalist system, Confucian tradition is reluctant to employ law. When relationships are considered more important than the law itself in a society, corruption and nepotism are very difficult to combat. According to Xie Xizhang (1999), this novel answers such questions as, 'When long absent wanderers like Wu Ming comes back to Beijing, the city that is in his or her blood, how do they feel about the big changes to the city and its people, and do they understand them? Do they accept such changes or refuse to conform to them?' (Xie, 1999:7) From the above story line, readers have no difficulty in finding the answer.

For Wu Ming homesickness pulls him back to China, but the poor situation pushes him abroad again. This novel offers a rare diasporic theme that the sojourners are sickened by some of the bad customs when they return home from overseas. After returning to his hometown, Wu Ming has trouble fitting in. Following Australian custom, he smiles at neighbours he meets, whether he knows them or not. But the eyes of these people do not reciprocate his warmth and smile. They doubt his motives. Some people even call him 'a madman'. 'He felt snubbed until he remembered that such *Australian* behaviour was completely alien here.' (Liu, 1999:28) While staying in Beijing, he is continually cheated, because, in Australia, he has habituated himself to be honest and to trust others. He misunderstands the realities of his hometown's changes after his absence of so many years, and he himself is no longer the same person culturally as he was when he left his hometown. His hometown people see him as being influenced by the Western culture. Returnees like Wu Ming can feel like outsiders in their country of origin.

In (Ouyang Yu 2002), Dao Zhuang cannot find a good position in Australia, so he returns to China to teach English at a university. Unfortunately, in China Dao Zhuang cannot fit in either. He gets into trouble with the law. The last chapter consists of transcripts of his interviews with Eastern Slope Police. Dao Zhang is arrested because he is suspected of intending to rape a girl at the Big Lord Karaoke Bar. The police also find a manuscript containing obscene stories. Dao is fined heavily and the manuscript is confiscated. Ironically, there is a lot of explicit sex in this novel, such as naked dancing and sexual activity. In this novel, there is a chapter even called 'Let's Talk About Sex Then'. The author uses sexual metaphors to express Dao's cultural dilemma. Although this novel 'was rejected by twenty-eight publishers' (Ouyang, 2002) before Brandl & Schlesinger finally published it, it seems such

descriptions are not a problem for publishing in Australia. But they are banned in China. Thus, Dao Zhuang has no writing freedom under censorship in China. Because he is lost in China, he finally returns to free Australia.

In (Liu Ao 1999), Wu Ming's old chief at *Panda Daily* asks Wu Ming to widen the reporters' perceptions of the world by telling them the latest developments overseas. Wu Ming tells his fellow journalists, that social progress is stimulated by open criticism in Australia, and there is absolute writing freedom for Australian newspapers: 'Newspaper editorials have a powerful influence on government policy. Any new policy immediately has an opposing view being promulgated in newspapers. But there is a preference for bad news over good. There is a common saying, "No news is good news".' (Liu, 1999:59) This implies criticism of censorship in China.

Chinese culture lacks self-criticism. When Wu Ming resumes his journalistic profession at the newspaper, he has no writing freedom. He uses his connection, his ex-wife Qian Ying who is deputy head of a department at *Panda Daily*, to help him to return to his former position. The Editor-in-Chief Liang claps his hands delightedly. But when she asks in which department Wu Ming should be placed, Liang tells her:

'We have to be very circumspect where we put people who have just returned from overseas. They have absorbed a lot of that Western ink, and picked up a lot of funny Western ideas. We can't be too careful. We're both Party members, and we have to be mindful of correct ideology when it comes to Party matters. We have to guide the direction of the news along the correct path. We certainly don't want corrupt Western ideas to mislead our readers. I think it would be best to

place Wu Ming in the Editorial Correspondence Office under you. You're short-handed at the moment, aren't you? I would be quite happy with you *looking after* him.'

(Liu, 1999:400-401)

Wu Ming is humiliated when he goes back to work at the office, because he is the subject of gossip. His colleagues think, this bloke obviously could not make the grade overseas; otherwise, he would not come back, particularly to his old job. The Head of Department Mr Pan asks him to re-familiarise himself with the job by helping to open readers' letters.

After a month of opening letters he can stand it no longer. He goes to his desk and begins writing. He is on tenterhooks, but tells himself that no other journalist does this sort of work. Why should he be the only one? The subsequent passage follows:

Qian Ying put up with it for a long time, but, realising that he was not going to take any notice, she had to go over and give him a nudge. 'Wu Ming,' she asked, 'could you come and give a hand with the letters? All the departments are waiting for the material.'

Unable to contain his resentment, he snapped back: 'Can't you see I'm busy writing something? In any case, why are you always getting me to help open letters, when there are so many other editors in the office?'

'They have their own jobs,' she declared angrily. 'You don't worry about what other editors do. Just get on with what I tell you.'

‘They are editors, so am I. When I first came to this newspaper, none of these editors were here yet. If you need people to open letters, they should all have a turn. To have me come back here only to open letters all day is a joke.’

Mr Pan could remain silent no longer: ‘Young Wu, you have to understand. All the people in this room are senior to you. If you want to talk seniority, you won’t win. Even the clerks, Mrs Xie and Mrs Wen, have been here much longer than you. While you were away seeking your fortune overseas, they were making contributions to the Four Modernisations. We give them credit for hard work, if not for good work.’

Feeling sick at heart, Wu Ming stood up to leave. ‘I’m used to freedom overseas. I don’t have to put up with your dictatorship. If you got me here just to open letters, well, I won’t do it.’

(Liu, 1999:403)

Mr Pan goes to complain to the Editor-in-Chief Liang: ‘Wu Ming is not happy in his work. He really has no concept of serving his mother country. He has developed bourgeoisie liberal ideas overseas. He wants to pick and choose his jobs. Why would we bother to keep such a fellow on our Party newspaper?’ (Liu, 1999:403)

Later on, although Wu Ming moves on to write a series for popular consumption, he could not write honestly and truthfully under censorship. Chinese traditional culture tramples on personal liberties and stifles talents to stop their critics. In the 1989 Pro-democracy Campaigns, an important demand by the students was freedom of the

press. However, there is still no such freedom. Mr Pan sends Wu Ming to Shanxi province to collect news. Back in the newspaper office, Wu Ming writes a series of more than a dozen articles on their experiences in Shanxi. However, the only article published is a special report extolling the praises of the industries. The rest are simply discarded. Writing freedom is his big push factor. Even though Wu Ming wants to serve his mother country, the censorship pushes him away again. Wu Ming's former class friend Xiao Mei tells him, 'we don't have really a political climate here for fostering creativity. Why on earth would you put yourself through all that?' (Liu, 1999:407)

Xie Xizhang (1999) thinks, 'for Wu Ming, the homeland of his imagination and the homeland of reality cannot be reconciled.' 'Through Wu Ming's story, we experience a palpable sense of his emotional conflicts and psychological contradictions.' (Xie, 1999:7) In Wu Ming's mind, the homeland becomes increasingly desirable. From afar the expatriate is besotted with thoughts of home. When he finally returns, however, his homeland is no longer his dreamland. When Wen Yiduo, a modern Chinese poet, returned from USA, he wrote in his poem *Finding*: 'I have come. I cry out with tears of blood, "No! No! This is not my homeland. There is something wrong, very wrong!"' (Lu Fei ed, 1993:105) With the same feeling, Wu Ming is disappointed with the realities of existence, which pushes him to leave Beijing with feelings of despair and regret.

Qian Ying hopes Wu Ming will not go back to Australia. But Wu Ming would rather do manual work with an easy mind in Australia than put up with petty annoyances all the time in his hometown. He explains his reason for going back to Australia to Qian Ying in Beijing:

I wouldn't be frightened of a few material problems if I lived here: a bit poor, dirty and messy, a bit overcrowded. But to make a decent living I would have to demean myself to pander to others; foster connections; use backdoors, and jostle and intrigue for positions; perhaps offer and accept bribes, acting outside law and decency. Living here you can't be an independent man. You can only live within and as a part of a network of connections. It would be absolutely tiresome? (Liu, 1999:258)

Qian Ying advises him, 'No matter where you live, it's living, isn't it? But, even if Australia is better, it is still someone else's.' (Liu, 1999:259) Wu Ming argues: 'No! Where I am more comfortable living, that's where I should live.' (Liu, 1999:259) Wu Ming has been accustomed to Australian culture, and could not fit in with the unhealthy environment in China.

This novel starts with Wu Ming returning to Beijing to seek his dream love. But at the end, he loses her. What has been the underlying problem? Has his dream love been corrupted, or is his vision faulty? It is a question redolent with symbolism: the dream love is a metaphor for his motherland. What his real loss is his hometown. Wu Ming has to make a choice of whether he continues his exile in Australia or not. Finally he leaves his motherland and sets his second home in Australia.

Wu Dongqiao has a similar push factor. In China, the journalists are regarded as a 'king without a crown' because they have power to make judgement in public. As a well-known journalist in *Great China Daily* in Beijing, however, Wu Dongqiao puns that he is a 'famous prostitute', which is a homophone for 'famous journalist' in

Chinese. He receives lavish dinners and gifts in exchange for favourable articles. But he is not the worst. Some journalists receive red packets—money bribes; others accept houses. Personal interest outweighs impartiality or objectivity. As a hack, Wu Dongqiao regards himself as a high-class beggar. But he really wants to write the truth and uphold justice for his readers. However, under the system of censorship, he is forced to eulogise the communists' achievements and virtues, and conceal the underside. He conforms for a long time, but finally escapes to freedom. He comes to Australia to collect historical material to write a truthful and honest novel.

Chinese characters leave their homeland, sick of poverty, autocracy and the bad side of Chinese culture. When they experience Australian wealth, freedom and cultural diversity, they choose permanent exile.

3.2 Pull Factors for Migration

As with push factors, pull factors mainly include economic, political and cultural reasons. Hundreds of thousands of Chinese people have migrated to Australia from the gold rush era to now. Pull factors convince them that the other land is home. Even though they experience financial, identity and cultural struggles, they are desperate to stay. Why? Such questions are important to Chinese-Australian diasporic literature, but rarely answered, either because of fear of censorship, or a lack of insight.

Pull factors that attract the characters to come and stay are the opportunity to pursue a high standard of living, to obtain PR status and enjoy cultural diversity. PR not only

means money and social security, but also identity, freedom and reasonable human rights.

3.2.1 Affluent Society

Economic reasons are the biggest pull factor. As a 'lucky country', Australia is one of the richest nations in the world on a per capita basis. Better income and a good quality of life are the main reason attracting Chinese migrants to come and stay in Australia.

Australia is potentially one of the world's richest countries—rich in natural resources, with vast rich lands for agriculture, and a small population. It is also an island continent surrounded by oceans that provide a wealth of seafood. To enjoy such a better quality of life, Chinese characters try hard to stay in Australia. In (Liu Ao 2004), when the four Chinese families leave China, they have nearly nothing. In accordance with Maslow's Hierarchy of Needs, their first task is to make a living. The first generation and their children work hard from dawn to dusk. When the children complain of the hardship, the parents tell them, 'Back home, we lived by eating bark off the trees. In Australia, we have rice to eat and gold to dig. How lucky we are!' (Liu, 2004:74) After years of hard work, the four families have a better quality of life either from digging gold or running a small business. In the Gold Mountain, Chinese panners dig about 'six hundreds tons of gold within one year.' (Liu, 2004:150) Compared with China under the Qing Dynasty, Australia is wealthy. Thus, even though racists try to drive them away, they grit their teeth to run their businesses and keep their fortune in Australia.

In modern times, Australia's wealth is still the strongest pull factor. Professor Kee Pookong (1997) states, 'The motivation of the young Mainland Chinese in coming to Australia was to work and more importantly finding ways of settling here permanently.' (Kee, 1997:145) After poverty for a long time in China, some migrants are hungry for money when they see colourful Australian dollars. In (Liu Ao 2004), Wu Dongqiao declares, 'Money, money, I love you! Money, money, I really cannot stand not having you.' (Liu, 2004:203) He sets a five-year plan to earn considerable Australian dollars. He does two jobs and works for over a dozen hours per day, seven days a week, in order to save \$25,000 per year. He knows he could never become a millionaire as a journalist in Beijing. But with the favourable exchange rate between Australian dollars and Chinese yuan, he could become a millionaire in Beijing terms. He realises, 'In China, if he wanted to become a millionaire, he would have to take a desperate risk and cheat or commit fraud. Otherwise, being a millionaire would be just a daydream. But, a lot of Chinese labourers realise their golden dream just through honest hard-work in Australia.' (Liu, 2004:203)

In Chinese-Australian fiction, most of the students improve on the quality of life they had in China, with better housing and cars. In (Leo Liu 2002), Meng Long buys his own car after being in Australia for just a few months. In (Liu Ao 2004), Wu Dongqiao finds, 'He dreamed of having his own car in China for more than twenty years. But in Australia it is as easily realised like buying a bicycle in China.' (Liu, 2004:64) In (Liu Ao 1999), when Sun Yuandong drives his car to pick up his new bride Zhao Qian from the airport, Zhao Qian wonders 'how was this unemployed Sun Yuandong driving a car as posh as any bureau chief would drive in China?' (Liu, 23-24) After Sun Yuandong obtains a four-year temporary residential permit he buys a large house with four bedrooms and two self-contained bungalows behind the house.

‘Although the house was old and run down, it had a feature that would not deteriorate in value. His back garden was as big as half a football pitch. In China in the agrarian reform era he would have had the status of a minor landlord.’ (Liu, 1999:18) The better material life attracts them to stay.

However, not everyone can manage to do hard labour. Some struggle to satisfy their basic needs. In (Leo Liu 2002), Huzi cannot bear the hardship at the beginning, and always intends to go back. His friend Jiang Hui advises him:

Yes, Huzi, go back. But before you do you’d better earn enough to last you the remainder of your life. Some three or four years of double-shift work would give you a hundred odd thousand American dollars to take back and you’d be set up for life.

(Liu, 2002:77)

In fact, Huzi’s cry of going home was not genuine. Australia’s better quality of life attracts him to stay. He admits, ‘Whenever I’m in the factory, I’m determined to go back to China, but, once I’m on holiday, I want nothing more than to stay here.’ (Liu, 2002:125) Jiang Hui criticises him, ‘And you take what people offer and then you complain. If you think Australia isn’t any good, go home. Nothing’s stopping you.’ (Liu, 2002:126) Actually, Australian wealth stops Huzi from going back to China. Shen Yuanfang (2001) points out, ‘for these immigrants, to live like a “marmot” in Australia, or to be a wandering Chinese, is better than being in China, which, politically insensitive and economically backward, has lost much of its grip on the Chinese intelligentsia.’ (Shen, 2001:96)

Australia's wealth also attracts Huzi's family to Australia. When Huzi and Meng Long pick up Huzi's wife, Yao Shuqin, from the airport, Meng Long is anxious to ask how Beijing is now:

'Do people still want to get away?' Meng Long asked.

'They are aware of the special hardships you endure, still most of them would like to get out.'

'Staying here makes me dull and listless,' complained Long. 'I can't get a residential visa, so I drift on from day to day. I'd prefer to go back to China tomorrow.'

'For goodness sake, don't. To get out of China is as difficult as it is to leave the earth. Make something of yourself before you go back. Hu Tian (Huzi) always wrote that he wanted to come back, but I wouldn't let him. Perhaps he hates me for that. If you went back, you'd find it difficult to get on.'

'Why is that?'

'Think about it! You've been away so many years. Your contacts in China are long broken. The paths are now taken by others. You're certainly better off earning foreign money here. Going back would bring you hardship and regrets. Just grit your teeth and hang in. It's easy to go back, but difficult to come back here...'

...

Shuqin savoured the scenery outside the car. 'You dwell all the time on the good aspects of home', she said. 'If you went back, you'd be very disappointed.

There's people everywhere, there's bedlam and noise. You couldn't find an environment like this here...'

(Liu, 2002:135-136)

Later on, when Yao Shuqin comes back from visiting Beijing, she tells of changes in China. Huzi is thinking of going back again. Yao Shuqin stops him and tells him, 'China's more backward than Australia. Homes here are houses. We'd feel strange living in those matchboxes again. Lots of people when they go back opt to stay in hotels.' (Liu, 2002:212) Yao Shuqin used to be an artist in Beijing, but she would run a milk bar in Australia rather than go back to Beijing to be an artist. When Huzi becomes wealthy, Meng Long encourages him to 'drag the cart of the revolution without relaxing the reins all the way to becoming a millionaire.' (Liu, 2002:218) People's nature is to pursue a better quality of life.

Quality of life includes social facilities, education, medical care and environment, which is another economic pull factor for migrants. Many communist ideals were not practised in China, but were in capitalist Australia. In (Liu Ao 1999), Wu Ming tells the journalists at the *Panda Daily*, that Australia is streets ahead of China in things like social welfare, environmental policy, equal opportunity, taxation and law systems. These policies promote social stability and the ability to live and work in peace and contentment. He tells them, 'If I become unemployed, my unemployment benefit is no less than normal wages are here.' (Liu, 1999:59) However, in China, social security measures are much less than Australia's. In (Leo Liu 2002) Zhang Xin contracts hepatitis and receives sickness benefit. When Meng Long suggests he goes

back to China for convalescence, Zhang Xin tells him, 'That's impossible. The government here supports me. In China, not even my mother would look after me.' (Liu, 2002:132) If he returns to China, he will not have such social security that Australians have. In Huang Yuye's mini-fiction 《会长》 *The President*, a president of a Chinese community finds Australia is an earthy paradise. The reason is 'the Department of Social Security regularly sends his welfare to his bank account, and the Department is much more generous than his own children.' (Huang, 2000:23)

In (Liu Ao 1999), Hao Xuewen is a PhD student officially sponsored by the Chinese government. In order to enjoy the better educational facility, he achieves his real ambition of PR in Australia instead of returning to serve his country. His wife Fan Ping sub-lets one of the bedrooms to a university student from Taiwan named Zhong Meiqi. Hao Xuewen takes advantage of the intense yearning that Zhong Meiqi has to remain permanently in Australia, to inveigle her into his embrace as his concubine, and to keep it a secret from his wife. On learning that their daughter is unmarried but heavily pregnant, Zhong Meiqi's parents fly straight over from Taiwan. They do not understand why their daughter is doing such shameless thing:

Her mother wiped the tears from her eyes, and said: 'A young lady like you. Untouched. With looks, ability and virtue—how did you allow yourself to love a physical specimen like this, more than a dozen years older than you? Look at him—rat-faced. How is he a match for you?'

...

Meiqi threw herself into her parents' arms. 'Mum! Dad! I don't ever want to leave this paradise. You can see how beautiful Australia is. I'm going to graduate very soon, and my student visa will expire. If I am going to remain here, the only

way is through marriage. I vowed to remain as soon as I arrived here. I can now realise my dream; you should be happy for me. In a couple of years' time, when you retire, I will arrange for you to live comfortably here so that I can repay you for taking care of me. You see how peaceful it is here. And the air is so clean. Wouldn't it be a great place for your old age...'

(Liu, 1999:94-95)

Zhong Meiqi finally makes Hao Xuewen divorce his wife, and gets PR through cohabiting with Hao Xuewen. In fact many Taiwan and Hong Kong people come to find a better education and level of health care for themselves and their families. In Tian Di's short story *A Night When Her Husband is not at Home*, a Taiwan woman Wei Wei marries an Australian man to obtain PR. The reason is 'she cannot stand the noise, overcrowding and stench in Taibei since she has been to Australia.' (Tian, 2003:38)

More tragically, in (Liu Ao 2004), Wu Baochen's wife Du Guizhen suggests that they pretend to divorce in order to stay in Australia. She promises to reunite with him after she has achieved PR through marrying a local man. She explains, 'Australia is really wealthy. We could never have such a high quality of life in China. Australians get free medical attention. Every inch is green with fresh air here. Everybody is so kind. The wonderful environment is like a fairyland.' (Liu, 2004:627) Du Guizhen finds her Australian, and Wu Baochen marries a Vietnamese-Chinese-Australian woman, and, they never do reunite. PR not only means identity, but also enjoyment of Australian welfare and facilities. In the eyes of some, Australia is a paradise. In (Leo Liu 2002), Zhang Xin proclaims, 'If there's a heaven in the sky, it can't be any better than here.' (Liu, 2002:143) To some it is their dream home. The longer they

live there, the more reluctant they are to leave. People have a right to choose where to live. A better place certainly attracts the characters to stay. In (Leo Liu 2002), Diana declares, 'People in China live for others. Here they live for themselves. If you want to do something, you do it. Where would you go to find another country so wealthy and free? This is the best place in the world. When I die I want it to be in Australia.' (Liu, 2002:125) Australia becomes her second home.

According to the Hierarchy of Needs, after satisfying physiological, security and social needs migrants want status. Having survived hardships, they need to be recognised for their achievements. They need respect and success. The main success of the Chinese migrants is economic.

Huzi starts his businesses by running a small milk bar, then goes into international trading. In the meanwhile, he makes a lot of money by selling his paintings. Finally, he opens a marble factory with low-price material from China, and qualifies as a business migrant. He advertises for labour, and more than a thousand people answer the ad. 'Sitting behind a desk the size of a billiard table, Huzi proudly interviewed European Australians, finally tasting what it was like to be the boss in a foreign land.' (Liu, 2002:213) In a period of high unemployment, Huzi offers employment opportunities to Australians. He buys a large Mercedes-Benz, and a huge house. When Meng Long visits Huzi's new home, he could scarcely believe his eyes:

The new home looked like a stately liner ploughing through the seas. The two-storey building, completely shaded with fibreglass reflecting the sun, shone like a mansion of gold. The garden—a mass of colourful blooms thrown up like spray by a passing ship—was surrounded by a white wall in which peepholes

could be blocked with a brick when necessary. It resembled Beijing's Sun Yat-sen Park, with its streamlet flowing through and a rockery displaying delicately scented flora. Its aroma was like vintage wine, one sniff could make you intoxicated.

(Liu, 2002:215-216)

Other characters succeed in their professions. In (Zhang Wei 1996), Peter gets a position paying sixty thousands dollars salary in EBM, a computing company, because of his qualification of Master in Computing. In (Liu Ao 1999), Chinese medicine practitioner Zhao Qian becomes a celebrity. She is prosecuted for fraudulently claiming to be a doctor. In court, Zhao Qian argues her case strongly and is found not guilty. People contact newspapers and television stations, where she is interviewed, to learn her address and consult her. Income floods in. She builds and opens a small hospital, and uses Chinese medicine to treat Australians.

Another, a Chinese teacher, Fan Ping, becomes rich by opening a Chinese School. Within a few short months, by virtue of favourable fees, the school expands from six students to more than one thousand. To encourage racial minorities to run community schools, the government grants a sum of money for every student they enrol. Deducting rent, teachers' salaries, advertising and other costs, 'School Principal Fan could make over a million dollars a year.' (Liu, 1999:342) She also became a real estate investor. Fan Ping makes a contribution by promoting multiculturalism in Australia.

Golden Dreams recounts the contributions that Chinese miners and their descendants have made to the economic development of Australia. The thread of this novel is a

box of gold, which is hidden in the Gold Mountain in Victoria. The story lines are connected by this box of gold, which is a metaphor for economic pull factors that attract the five Chinese generations to dig for their 'golden' dream in Australia. Gold digger Wang Zhenbiao becomes a successful businessman, running his Chinese Restaurant and Gold Mountain Bank. He and his Australian wife, Lisa, donate money to the poor, education and the Chinese revolution. Their son Ben Wang invests in Hong Kong, Guangzhou and Shanghai to establish the first supermarkets in China. They make a contribution to Australian society that cannot be overestimated. Australia's wealth attracts them, and also gives them an opportunity to enrich themselves, a chance they probably would never have had in their motherland. They certainly regard Australia as their paradise.

A better quality of life attracts the characters to stay in Australia, which is their main motivation to go abroad. Some Chinese-Australian fiction reflects the economic adventures of Chinese characters in Australia as part of globalisation.

3.2.2 Stay to Obtaining PR

Identity is a symbol of social status. Permanent residency (PR), especially in a free Western country, can be a passport to freedom for Chinese people. Some Chinese migrants go abroad not only for money and study, but more importantly for a new, free identity. Australian PR becomes the big dream.

After Chinese students have experienced Australian liberal institutions, PR means democracy, freedom and safety. Most of them would never go back to China until they had obtained PR status. They grit their teeth to stay in Australia, no matter how

bitter. In (Leo Liu 2002), the dominant theme is the efforts of Chinese students to remain in Australia permanently. At Huzi's birthday party, a guest, young Chen, has become a permanent resident before most. This is joyful to him: 'Chen smiled at everybody, his eyes shining, and his face beaming with pride. The permanent residency he was to obtain was like having a certificate to say that he would never die.' (Liu, 2002:217) Huzi declares to everybody at this party, 'Tens of thousands of Chinese are running marathons in Australia. Those who manage to hang on till the finishing post, obtaining permanent residency, are the winners.' (Liu, 2002:219)

Australia is one of the most peaceful and politically stable countries. There are no civil wars or political persecution. No wonder Chinese on student visas are desperate to stay permanently. In Guo Yan's short story 《东街的爱情》 *Love in the Eastern Street*, several Chinese students at a party express what they felt about being in Australia. Some feel 'bored', and others 'lonely'; some at peace, and others cleansed; some sad, and some revelled in the English language. Finally, one protagonist says, 'I think it is freedom.' Some echo, 'That's right! Cheers for freedom!' (Guo, 2004:40)

In (Leo Liu 2002), Australian democracy is shown through the 1993 national election, an illustration of Australia's freedom attracting Chinese characters. In (Liu Ao 1999), Wu Ming praises Australia's freedom to his fellow journalists at *Panda Daily*. He tells them that the opposition parties have a definite influence when reviewing government policy in Australia, and they are ready to form the government themselves in a general election. Elections are the only method used in Australia to choose a government. No such basic freedom is available in China. Chairman Mao declared, 'Political power comes from the barrel of a gun.' Chinese-Australians stay in Australia to enjoy democracy and human rights. In *Oz Tale*, Jiang Hui and Huzi argue:

‘I’ll never go back as long as there’s a chance of getting permanent residency here’, piped up Hui, ‘even if they point a gun at my head. If China was better than Australia, who then would come all this way simply to bask in the sunshine?’

‘Rubbish!’ shouted Huzi.

‘But why on earth’, retorted Hui, ‘would forty thousand Chinese students put up with the situation here? Now that you’re here, you can’t see it, but if you were back in China, you’d immediately realise that it’s better here. Some people can’t wait to get back home, and when they do so they immediately start procedures to come back.’

(Liu, 2002:125-126)

However, without PR there is no guarantee of staying. As Qian Ning (1996) points out, ‘No matter how much they love democracy and freedom or how they respect human rights, no country could accept so many Chinese migrants.’ (Qian, 1996:75) The Chinese characters look for any possible way to stay, no matter what the price. Playing love or political games is regarded as a shortcut.

Chinese students originally had little chance of obtaining PR in Australia, but the Tiananmen Square Massacre offered them just that. The chance would never come again. *Oz Tale* tells of the dividing line between Chinese students: those, who came before June 20th 1989, receive asylum for four years of temporary residence, while post-20th-June students had to apply for refugee status. In (Ouyang Yu 2002), when

the pro-democracy movement has just started, Jia, a Chinese student who has come before June 20th 1989, thinks this might be of benefit to them. He tells his room-mate Wu Liao, 'If they continue to demonstrate, it may get to a stage where we won't have to go back but just stay here as political refugees or illegal immigrants.' (Ouyang, 2002:62) As a PhD student, Wu Liao 'simply ignored the professor's concerns about his academic progress.' (Ouyang, 2002:62) On June 4th 1989, the date of the Tiananmen Square Massacre, Wu Liao and Jia go to watch naked dancing when 'the most intense moment, akin to an orgasm, a mass political orgasm, and for him, too, it was an equally, if not more, intense moment.' (Ouyang, 2002:63) Wu Liao reaches a political orgasm from the Massacre because he knows that the Massacre will become an opportunity for political asylum in Australia. Another narrator, Dao Zhuang, a post-20th-June student, obtains refugee status to stay permanently in Australia. Dao Zhuang simply uses the blood of pro-democracy demonstrators and Australian humanism to benefit himself to stay in Australia permanently.

Because this novel is written in English, it does not fear censorship. But, in Chinese-Australian fiction in Chinese, no author would dare to touch this forbidden ground in such a frank way unless publishing in Australia. In (Leo Liu 2002) an implication of this pull factor is reflected through plot, dialogue and metaphor. For example, Huzi exclaims, 'It's a great relief: Australians have no way of getting rid of us now that we're international refugees.' (Liu, 2002:14)

To Chinese students, a temporary visa for political asylum is still worrying. A more direct way to obtain PR is to marry a local. In (Zhang Jinfan 1996), Bai Mei, a thirty-four year old female Chinese student, comes to Australia after June 20th 1989. She dares not apply for refugee status, because she fears being found by the Chinese

government. If her application were refused, she would have to go back to China. 'It is not easy to escape from the cage and breathe in the air of freedom. She certainly does not want to return to the cage.' (Zhang, 1996:89) She has to pay her study fees to keep her student visa. However, she is put in a camp by the Immigration Department because she has exceeded the permitted number of work hours. To get out on bail and stay in Australia, she allows a local man Dennis to have the right to her first night—*jus primae noctis*. The story is poignant and honest without fearing censorship because it was published in Australia.

However, this theme has to be implied in *Oz Tale*. After Meng Long loses his wife, he meets Lin Chunhong. The two become lovers, and he begins a new life. Unfortunately it is not for long. When her parents learn that Meng Long is not even a permanent resident, they make her promise not to come home until she has become an Australian citizen. When Meng Long learns that Lin Chunhong is going to be married shortly, Lin's friend Diana tries to comfort him, 'Think about it rationally. Don't we all come here with the intention to achieve permanent residency? If Chunhong has the wherewithal to do that, you'd be selfish to try to block her, wouldn't you?' (Liu, 2002:117) This sad story line presents the truth that both life and love may be denied when freedom is at stake. An allegory for freedom runs through the story lines and the background of the Tiananmen Square Massacre. In order to be able to lay down roots in free Australia, Lin Chunhong quietly marries an elderly Australian Jack. At the wedding party, 'Husband and wife sat together, for all the world to see, like a late Qing dynasty beauty given to an old general of the Imperialist Powers Anti-Boxer Expedition.' (Liu, 2002:119) The marriage of convenience is a metaphor that implies that some will do everything to stay in free Australia.

Meng Long turns to his English teacher, Jennifer, putting his whole heart into wooing her to obtain PR. However, she keeps him dangling. He has to humour her as though she is a queen, and he becomes tired of it. Zhang Xin, his old friend in English class, gives him advice:

‘...I’d suggest get yourself a decent car. Women like cars and houses above anything else... You should swap your car for one worth over twenty thousand dollars.’

‘And where am I going to get that sort of money?’

‘... It’s a bargain: permanent residency worth a few hundred thousand dollars. To get a business visa, you need at least that amount.’

‘That’s easily said.’

‘Brother, don’t muck it up such a great opportunity. Money isn’t everything. You’re just making excuses for yourself. Remember what our great poet, Li Bo, said about looking on the bright side: “*A fortune scattered to the wind will return once more*”. All you need to do is remain here, and you’re sure to make lots of money.’

...

Long gave deep sigh. ‘I’d sell my grandmother to get permanent residency,’ he finally said.

Xin fetched half a leftover fish from the fridge for Long to eat. 'It's becoming urgent, brother. Many of your post-20th-June students have been caught by the Immigration Department. I have a four-year temporary visa. You have no road to follow except that of marrying an Australian. Burn your boats and sink them, otherwise they'll chase you off home.'

(Liu, 2002:181-182)

Although Meng Long buys a luxury car, his hidden motive is exposed. Jennifer soberly tells Meng Long: 'If you'd told me earlier that you *loved* me in order to acquire a permanent residential status, I would have helped you to stay in Australia. I have a lot of sympathy for the plight of people like you. But it's all too late now. I can't bear the thought of being lied to, or duped.' (Liu, 2002:190) Jennifer leaves deeply hurt. Meng Long's dream of a 'kangaroo passport' disappears without a trace.

When Lin Chunhong marries Jack, Diana gives her moral support, saying, 'These days Chinese men play political games with the *democracy movement*, while we women try our luck with marrying locals.' (Liu, 2002:120) They do everything to obtain PR, because PR means freedom to them. To obtain PR status, Lin Chunhong forgoes her true love and goes to endure an unhappy life with Jack. She firstly plays the love game for PR. Then she wants to return to her true love after having obtained PR. This creates a tension between the ploy necessary to obtain PR and genuine love. When she is ready to desert Jack, Jack stops her leaving and aims the gun at Meng Long. To save Meng Long, Chunhong struggles to block the barrel and her spirit flies off to its motherland. The tension between identity crisis and true love ascends to the climax of the story. Meng Long and Lin Chunhong's tragedy is an allegory for the dilemma of Chinese students: no PR, no return to home. They pay a heavy price for

freedom.

Bi Xiyan's *A Dream of a Green Card* is the opposite case. As a Chinese-Australian, Bi Xiyan uses the term of American 'Green Card' in the title of this novel to indicate the protagonists' anxiety for PR. Like Lin Chunhong, the heroine Zou Yi obtains PR by marrying a local man—her English teacher Oscar. The author tries to convince readers that Zou's PR dream becomes true because of true love. However, readers would find it difficult to discern Zou's true feeling from the original text. Zou likes Oscar 'because of his status, money and house.' and, 'Oscar is very handsome. Especially his long legs.' (Bi, 1996:195) Readers might ask: what about the soul of love? Qian Chaoying (2000) comments that Zou Yi is a rare exception among Chinese students. When Chinese students stop at nothing to get PR, Zou's happy ending seems an idealised wish. The author tries to tell her readers that a Chinese woman may get both love and PR without losing human dignity and self-esteem. Compared with Zou, other Chinese female students distort their human nature to obtain *Green Cards* in this novel. All of them have a tragic ending: Mary is sent to jail, Cathy becomes a prostitute, and Su Yun becomes a madwoman. If these sad stories catch the dilemma of PR anxiety, Zou's case lacks tension between love and PR anxiety, and lacks the push-pull factor causing Zou to dream of a *Green Card*.

In fact, the dream of a *Green Card* is often a nightmare. In Zhao Chuan (Leslie Zhao)'s 《沟底的童车》 *A Pram in the Bottom of a Ditch*, the protagonist I marries a Hong Kong woman Ah Yin to obtain PR. His father, who lives in China, urges him to have a child. But 'what I think is to prevent pregnancy, not give birth to.' (Zhang and Niu eds, 1998:360) After he obtains PR, he divorces her straightaway and goes to

look for true love with an Australian woman. In female writer Shi Guoying's 《错爱》 *Wrong Love*, the protagonist *I* plays different men off against each other for different purposes. But PR is her prime aim, and she rushes to marry John to obtain PR. Wei Feng (Zhang Wei)'s short story 《今夜铤而走险》 *Take a Risk in Desperation Tonight* is close to a mystery story. It tells a story about a Chinese doctor of law, who intends to kill his former girlfriend because she marries a local man for PR. All these stories were written by Chinese-Australian authors from Mainland China. Although they lack insightful push-pull factors, they do disclose identity anxiety from a tension between love and PR.

In Chinese-Australian fiction written by the authors with other than a Mainland China background, it is difficult to find such cogent diasporic themes. For example, Zhang Zhizhang's novella 《南十字星下的月色》 *The Moonlight under the Southern Cross* (1992) is a story of triangular love. Comparing this with *Oz Tale*, clearly reveals a big difference in theme. While Chinese student Meng Long worries about how to obtain PR in Australia, the Taiwanese immigrant, He Weilin, enjoys all the rights of an Australian citizen. When Meng Long loses his three women (his wife, and his Chinese and Australian girlfriends) because of PR problem, He Weilin plays the love games with three girls. Different experiences make different stories.

From the pen of Mainland Chinese authors, after Chinese students apply for refugee status, they are cut off from life in China, their families and associates. They miss their family and homeland. But their relatives encourage them to stick it out to obtain PR. In (Ouyang Yu 2002), the protagonist Dao Zhuang's sister writes a letter to him, 'Mother says that you should stay there and don't lose heart because of temporary

difficulties. Try harder. Eventually, we'll join you in Australia.' (Ouyang, 2002:11) In (Zhang Jinfan 1996), Bai Mei's mother tells her, 'my life is too bitter, and you are hurt because of my misfortune. Do not come back unless you really cannot stay there.' (Zhang, 1996:90) Her father urges her as well, 'If the Chinese political situation does not improve, don't come back to China.' (Zhang, 1996:150) These parents have experienced too many troubles in China, and hope their sons and daughters will have Western citizenship to protect them.

Oz Tale highlights the diasporic theme of whether to leave or remain when characters face a stressful plight. Huzi's mother pays a blood price for her son's PR anxiety. Although Huzi loves Australian freedom, he finds it hard to stay here and longs to be back to China. He thinks that his mother is the only person who appreciates him. But, instead of welcoming him home, she encourages him to stick it out in Australia. Huzi's mother has seen Chinese doing everything possible to escape to Western countries, but her son wants to return to China—enough to break a mother's heart. She regrets that she cannot go to Australia to help him. As a result she contracts a nervous disorder and relies on sleeping powders every night. Her mental condition deteriorates day by day: 'Each night she'd stared at her ceiling with eyes wide open, calling her son's name, tears dropping onto her pillow that had to be changed frequently. Finally she could not bear it any longer, and went to eternal sleep.' (Liu, 2002:58) She commits suicide by taking a whole bottle of sleeping powders. Her suicide is a metaphor for PR anxiety. She uses her death to show Huzi a determination for freedom, which offers a tension between freedom and death. Huzi does not dare to go back China to attend his mother's funeral. He holds a temporary asylum visa for four years after the Tiananmen Square Massacre. If he attends the funeral, he would forfeit this, and have no chance to go back to Australia.

Temporary asylum did not satisfy the needs of most Chinese students, who did everything they could to obtain PR. Some Chinese students even prepare to call all students to take the Australian government to court to force them to give them PR. Some had broken the law. In (Yan Tiesheng 2001), Jiang Yifu is put in jail because he fakes a document with a false name to obtain an Australian passport. Some would rather go to another country to seek freedom. To secure an American green card, Zhang Xin goes to Saipan Island to try his luck. Immigration agencies know students are after Western visas, and they suck people in. Zhang Xin wastes a trip and several thousand dollars. Jiang Hui would rather die in Australia than go back to Mainland China. But when he is expelled by Immigration, he chooses to seek a foreign identity in South Africa, which was experiencing violence at that time. Before leaving he sighs, 'I really love Australia: it's freedom and sunshine. But it doesn't want me. Australia's bright sunshine will never shine on us Chinese.' (Liu, 2002:195) From Huzi's mother's suicide to Jiang Hui's departure, from Meng Long's losing wife to Lin Chunhong's murder, readers can see the tragedy experienced by asylum seekers who came to Australia around the Tiananmen Square Massacre. These stories are allegories for the push-pull factor of freedom.

When Chinese students have been 'making quite a fuss of getting together to take the Australian government to court' (Liu, 2002:227), the government declares a general amnesty to them. *Oz Tale* tells readers that 'November 1st' turns out to be a happy day for the fifty thousand Chinese students and their families in Australia in 1993. The Minister for Immigration makes a statement, saying that most of them would be granted PR. 'The bait of permanent residency, which had for so long been lowered to them. The Government, in the end, assessed the Chinese students as having had a

beneficial impact on Australian society.’ (Liu, 2002:230) Most are young and healthy, vigorous workers and relying little on social welfare. The Chinese characters finally satisfy their identity need with a sense of freedom.

3.2.3 Fascination with Western Culture and Australian Pluralism

Cultural reasons are another pull factor in Chinese-Australian fiction. Many Chinese migrants came to Australia to learn Western Culture and English. Because of cultural diversity, they regard Australia as their second home.

Worshiping Western culture is a big pull factor in Chinese-Australian fiction.

Fascination for Western culture has developed since the Qing Dynasty. Because China was more backward than Western countries, Chinese people worshipped foreign things and toadied to foreign powers. In old days, Chinese even were unable to make a match, thus, a match was called ‘foreign flame’. In (Liu Ao 2004), when the Qing government closed the doors to the outside world, Western countries knocked on Chinese gates with their cannons. Wang Zhenbiao realises that backwardness makes one vulnerable to bullying, and a weak country is vulnerable to attack. He believes that Western learning may save his nation, thus he intends ‘to look for a way to build national strength for China. He studied English assiduously, and read widely, in order to know both himself and his adversaries, and use barbarians to fight barbarians.’ (Liu, 2004:17) Western culture attracts him to go abroad to understand the outside world and learn from West. Wang Zhenbiao tells his parents, ‘I really want to widen my knowledge overseas, to see whether foreigners have three heads or six arms. And see why Manchu emperors are so scared of these foreigners?’ (Liu, 2004:41) After he experiences the democratic development in

Australia, he supports Sun Zhong-shan (Sun Yat-sen)'s democratic ideas. To popularise education, he makes donations to missionary schools in China in order to save his country through Western science. When his son Ben does not want to go to a local school to learn English because he is discriminated against by local racists in the school, Wang Zhenbiao tells him, 'I would have given my fortune to have your chance of Western learning. As a Chinese, you have the chance to learn both Chinese and Western cultures, and size up the world by using two ways of thinking. How lucky you are!' (Liu, 2004:229)

After Deng Xiaoping's reforms, Chinese people were curious about everything foreign. The new generation seemed glad to go to Western countries after the spiritual wounds brought on people by the Cultural Revolution. Many of them used to believe in communism, but had a crisis of faith after Chairman Mao died in 1976. They turned to Western culture. Especially in the late 1980s and early 1990s, China became exposed to more Western elements and pop culture. Young Chinese people were keen to have a look at the outside world. The grass is always greener on the other side of the fence. Australia attracts Chinese characters seeking the bright lights of opportunity. In (Liu Ao 1999), Peng Gang declares, 'Nowadays, wherever there is a sign of habitation, there you will find a Chinese. It is a manifestation of our propensity for the broad view, making their home wherever they are in the Four Seas. "Out of Asia, into the world" has always been our motto.' (Liu, 1999:109) The outside world must be very exciting. A Western country like Australia is perceived as a land of opportunity for Chinese characters, and therefore a good place to study in.

Since the 1980s, Chinese students have flocked to the West to learn. According to Qian Ning (1996), in the 1980s and 1990s, hundreds of thousands of Chinese

students dispersed throughout more than seventy countries around the world.

According to Edmund Fung and Chen Jie (1996), the order of preference was the USA, France, Germany, Northern Europe, the UK, Japan, Canada, and Australia. Although Australia was only the eighth choice, more than 40,000 Chinese young people came to Australia in the guise of English language students by the time of the 1989 Tiananmen Square Massacre. At least, they knew that Australia is a Western country.

To learn about Western culture, the first step is to learn English, a most useful and popular language. It is a cultural reason to go abroad. In (Liu Ao 2004), one of Wu Dongqiao's intentions in coming to Australia is to 'acquire the treasure of English.' (Liu, 2004:42) In (Yan Tiesheng 2001), Jiang Yifu believes that English is the key to everything. 'Once the key link is grasped, everything falls into place.' (Yan, 2001:22) In order to efficiently study English he moves house to live with locals. Although about ninety-five per cent of Chinese students were language students, some desired to go to universities to undertake further study. In (Liu Guande 1991), before the narrator comes to Australia, he dreams of undertaking a Master or PhD study in 'Oriental Literature' or 'Comparative Literature'. (Liu, 1991:85) In (Ying Ge 1997), a language student Cheng Xiaoyi finally goes to a university after settlement. She declares, 'I left China to learn Western arts.' (Ying, 1997:310-311) In (Yan Tiesheng 2001), Shi Ning comes to Australia for a postgraduate course in Computer. They intend to improve their social status through Western learning.

Although Meng Long, Wu Ming and Wu Dongqiao initially learn English, their real intention is to better themselves academically, and acquire Australian culture and Western knowledge. In (Leo Liu 2002), Huzi does not understand that is why Meng

Long has come to Australia, 'You gave up being a reporter to come to Australia and endure the hardships we have here?' Meng Long's answer is, 'Yes, I want to experience a different lifestyle. I want to see if I can live in an alien environment, like Robinson Crusoe.' (Liu, 2002:15) As a journalist, Meng Long comes to Australia with the spirit of making home wherever he is. Although his English is very poor at first, after making efforts to learn, he goes to an Australian university to undertake a postgraduate course. By striving for independence, creativity and self-expression, he survives in Australia and expresses his relief at finally staying by declaring, 'Lazarus has risen!' (Liu, 2002:230)

Similarly, Journalist Wu Ming believes that he can write better by tasting different lifestyles overseas, rather than as a hothouse plant at home. He believes that a man will discover his true self and realise his true worth after seeing the world. He wants to seek new horizons like the sages of antiquity who 'read ten thousand books, travelled ten thousand miles, and experienced ten thousand hardships.' (Liu, 1999:58) Wu Ming gets his writing freedom in Australia. Finally, he publishes his novel *A Chinaman in Australia*, which wins the Best Novel Award in a literary competition. Wu Dongqiao takes the opportunity of exile to acquire more cultural knowledge and understand more of the Western world.

Many Chinese not only worship Western culture, but also Westerners. In (Leo Liu 2002), there is a song, 'When I was young, my mama said Australia is the place to be, with money and her gambling dens, and oh the girls so pretty.' (Liu, 2002:45) To Chinese characters, Australia is a mysterious virgin land attracting them to explore. Sang Ye (1996) tells us that some Chinese students think: 'to screw a foreign woman is to win glory for China.' (Sang, 1996:14) Whereas marrying an Australian man is a

big dream for many Chinese women.

In (Bi Xiyan 1996), Cathy, a Chinese student from Shanghai, is yearning for Western culture before coming to Australia. In order to learn everything about Western lifestyles, 'she never misses any foreign films except those relating to yellow or black people.' (Bi, 1996:178) After she comes to Australia, she stops at nothing to chase an Australian man. Chinese women marry Western men not only to obtain PR, but also because of fascination for Western culture. Shi Guoying (1994), a Chinese-Australian female author, is so fascinated with Western culture that she makes an Eight to Two Ratio Theory in her article *Is It Good to Marry a Westerner in Australia* (1994). She compares the 'bed-room skills' of Chinese men and Australian men, and concludes that 'eight out of ten Western men are sensational, and two out of ten are ordinary. On the other hand, two out of ten Chinese men are ordinary, and eight out of ten are pathetic.' (Shi, 1994:22-24) Such a rough conclusion is based on one-sided thinking of fascination for Western thing. Shi Guoying admits in this article, 'I am more westernised than most of the Westerners.' (Shi, 1994:22-24)

There is a similar case in *Bungee Jumping*. Although Zhao Qian is a doctor of Chinese medicine, she really admires Western culture. She leaves her husband Sun Yuandong for John Finch. Wu Ming writes an article to engage readers in airing their views on why Chinese women would desert to Western arms. Zhao Qian reads the essay, and concludes that it is just a caterwauling of grievances by Chinese men seeking vengeance. She feels compelled to write a letter to the newspaper, strongly defending the propriety of her choice, and belittling the capabilities of Chinese men. She lauds the consideration with which modern Western husbands treated their wives, and their skill in bed. To cap it all, she infuriates all Chinese men by suggesting that

‘two Wongs don’t make a white’. (Liu, 1999:320)

Many Chinese people believe not only that Western men are better than Chinese men, but also that foreign things are better than Chinese. Foreign goods mean better quality. In (Liu Ao 1999), Qiao Na tells Wu Ming, ‘It’s ever said, apart from people who are real enough, everything else may be fake. People die through eating fake medicine, or drinking fake liquor... People don’t trust national products. Even Chinese and foreign joint product sounds better than national product.’ (Liu, 1999:101) Qiao Na’s sister is so fascinated by Westerners that ‘even foreigners farts are sweet-smelling.’ (Liu, 1999:146) They not only admire the Western world, but also stand in awe of it.

Some characters would do anything to get to the Western world, no matter how unscrupulous. Many try to find a way to get abroad through marriage no matter whether with love or without love. Chinese-Australians become targets of mail-order brides. In (Liu Ao 2004), Ji Xiaoping, an attendant at a hotel in Beijing, dreams of seeing the outside world when foreigners coming in and out have a sweet perfume smell. She places her hope in an overseas compatriot. When she realises her dream by marrying Wu Dongqiao, she divorces him after she lands in Australia.

In (Liu Ao 1999), when Wu Ming is looking for a girlfriend in Beijing, he is continually cheated. He goes to a computer-dating service to try his luck. After meeting countless prospective partners, he soon discover that some of them have just returned from overseas: fleeing from a difficult situation in Germany; returning home from troubles in Hungary; escaping with some difficulty from Japan; repatriated from Russia. ‘These women all had a burning desire to go overseas again, and were

constantly alert for the plum to blossom a second time, and grant them the opportunity.’ (Liu, 1999:55-56) These women are disappointed in their hometown after returning. They obviously want to go back to the Western world. Wu Ming finally meets a Beijing beauty Bai Yan at the computer-dating service. She works at an American transport company, and loves Western countries so much that she says, ‘in my next reincarnation I want to be born in the USA.’ (Liu, 1999:77) Although she already has a boyfriend she is happy rowing two boats in order to go overseas. She does not like Wu Ming, but his Australian identity is a great attraction. She would marry anyone who will take her overseas. Her intention is to get away and see new sights, and she is not very fussy how. Surprisingly, her boyfriend, Zhai Jun agrees, when she tells him the truth:

Zhai Jun lit up another cigarette, and thought for moment, before adding, ‘Sounds good! You jump off the diving board first. One thing, however, promise me you will never have a change of heart! As soon as you gain a green card, give the bastard the brush-off, and arrange for me to come over.’

‘Don’t worry! You love me, and there is no way I would be unfaithful to you.’

Bai Yan pledged earnestly.

‘How can I be confident of that?’ Zhai Jun asked uneasily.

‘Once I get to Australia,’ Bai Yan said firmly, ‘I’ll break it off with that stupid man, and find a way to getting over to the States. Then I’ll arrange for you to come out. Then, we will stay together forever. I promise!’

‘Good! I trust you. I’ll certainly wait until we can be together again!’

(Liu, 1999:82-83)

Unfortunately, their ploy is discovered by Wu Ming, and Bai Yan’s dream of Western world is gone. To enter a Western heaven, Bai Yan would like to do anything. However, readers may not condemn too much the characters’ choice, but understand the diasporic theme behind the stories. Western countries are regarded as the lands of freedom and equality, which naturally attract them.

Liu Shan is an airhostess on the route between Australia and China. She feels that ‘it is really two worlds, two skies.’ (Liu, 1999:263) She feels Australia is a paradise in which she really could live a carefree life. When Wu Ming invites her to come to Australia, Liu Shan says admiringly, ‘Australia is good. The poor aren’t poor, and the rich aren’t rich. The government uses the tax of the rich to look after the poor—fair and reasonable, and everyone has something. You can have money and power but you won’t stand that much taller than everybody else, because everyone has the same human rights.’ (Liu, 1999:266) Her parents are high-ranking intellectuals. They totally support her wish to go overseas to get a Western education. Liu Shan’s father comments, ‘Australians are so down to earth. They seem stand-offish, but they are warm-hearted, and always ready to respond to a request.’ (Liu, 1999:272) Liu Shan finally realises this dream by marrying Wu Ming, but she does not love him, and they soon divorce each other in Australia. She so loves Australia’s Western culture that she gives her true love to an Australian, John Finch, with a totally Western background.

In the same novel, Sun Yuandong is unable to raise enough money to be an overseas

student, so he thinks up a roundabout route. He obtains a transit visa, ostensibly bound for an African country that routes through Australia. The visa is valid for only three days but once he has dived into the crowd he is never going to leave again. By a stroke of luck, the Tiananmen Square Massacre, he obtains PR. As a mail-order bride, his fiancée Zhao Qian cheats her way to Australia as well. Zhao Qian has longed for years to enjoy Western lifestyle. Even though she has never meet Sun Yuandong, her predisposition to go abroad persuades her to acquiesce in a marriage proposal. Sun Yuandong seems not having much, but his possession of PR status is everything. She fakes photographs of herself and Sun Yuandong, and crafts the picture of a couple as intimate as sweethearts. It does not take long for the Embassy to issue her a visa for the bride-to-be to go to Australia. It is not difficult to imagine that their marriage does not last long.

Zhao Qian realises her dream of being a doctor in Australia through Australian fair go. Australians believe in commonsense justice—fair go, which is a contrast to the rule of man in Chinese traditional culture. When she is declared not guilty in the case concerning Chinese medicine, Zhao Qian declares emotionally, Australia is ‘a place where reason prevails.’ (Liu, 1999:126) Australians have traditionally a strong supporting the underdog attitude. A powerful medical association has been beaten by a recent migrant, who does not even speak English fluently. Zhao Qian herself could hardly believe her victory. Chinese-Australians stay here to enjoy a fair go in Australia.

A fair go is everywhere in Australia. In (Liu Ao 2004), as a Chinese journalist, Wu Dongqiao experiences Australian journalistic ethics. As the president of Chinese-Australian Sojourner Association, he is interviewed by two Australian journalists.

After the interview, he offers them a lavish lunch to thank them, just as interviewees in China always offered lavish dinners to him in exchange for favourable articles. The two Australian journalists firmly refuse his offer and tell him, 'There is no free meal in the world. If we accept a dinner, we have to write favourable article about them. At least we would not have the cheek to criticise them. How could our newspaper maintain objectivity? Impartiality is our journalistic lifeline.' (Liu, 2004:446) Wu Dongqiao learns such journalistic justice from the journalists, and Australia's just and fair go culture attracts him to stay.

In (Alex Miller 1992), a narrator thinks that Australians 'have never known the shadow of the prince, but are accustomed to live without the expectation of the tyrant setting forth from his fortified walls with his men-at-arms to renew his arbitrary demands upon them.' (Miller, 1992:283) In *Oz Tale*, when Meng Long greets his boss with 'G'day, Adam' in the pallet factory, Meng Long's workmate Old Feng, a migrant from China, is astounded, 'How come', he asks, 'you call the boss by his name. It's like addressing Chairman Mao as *Zedong*. This, in China, would be deemed the height of rudeness. Our foremen don't have a very elevated status, but he *is* our chief ruler, and in this factory no different from an emperor.' (Liu, 2002:72) When Meng Long has enjoyed Australian fair go, Old Feng still keeps the sense of hierarchy in his mind. As a union delegate, Meng Long learns about workers' rights from the union. When Old Feng is unfairly dismissed by the manager Nick, he gets Feng reinstated. But Nick looks for ways to sack him again. Feng adopts submissive philosophe because he 'had to put up with bollocking back in China.' (Liu, 2002:172) Meng Long encourages the weak Chinese worker Feng to challenge the stronger Australian boss Nick. He tells Feng it is not necessary to take Nick's word as an edict from an emperor as in China. 'Don't regard yourself as a foreigner, or you'll put

yourself at a disadvantage.’ (Liu, 2002:172) Because he lacked human rights in China, Feng regards Nick as a king, and is too scared to fight. But Meng Long has learnt the Australian fair go. He understands that a worker has a right to be respected in Australia. Feng win the case under the protection by the union.

Meng Long learns a lot about Australian fair culture from locals. When Meng Long tells Jennifer about Old Feng’s predicament, Jennifer tells him that you could let go someone who has done wrong, but you should never wrong an innocent man. She declares, ‘If you have reasonable grounds, you can fight it. When you need something in Australia, you have to ask and not keep things quietly to yourself. But when asking, never beg... Every body here has God-given rights.’ (Liu, 2002:168) This novel shows how Australian fairness attracts the Chinese characters to stay. In Australia, human beings are equals under the rule of law, no matter where we come from.

Australian multiculturalism is an important pull factor in Chinese-Australian fiction. According to Healey (2000), Australian multiculturalism is the way that recognises and celebrates Australia’s cultural diversity. ‘It accepts and respects the rights of all Australians to express and share their individual cultural heritage within an overriding commitment to Australia and its people and the basic structures and values of Australian democracy.’ (Healey, 2000:1) Multiculturalism is a policy in which immigrants and others may preserve their cultures, with the different cultures interacting peacefully within one nation. By recognising cultural difference and cultural diversity, Australia’s multiculturalism has much more cultural space than monoculturalism in China. Australia is a melting pot of different cultures like a mini United Nations. There are Italian streets, Greek shops and Vietnamese districts, and skin of every hue. Chinatown is at the heart of several cities, firmly rooting Chinese

culture in Australian soil. This cultural diversity attracts Chinese characters to stay. In (Liu Ao 2004), Wang Wenhan says, 'We Chinese can enjoy two cultures here, Chinese and Australian.' (Liu, 2004:349) Most Chinese migrants enjoy Australian pluralism.

In multicultural Australia, many of the characters have a sense of belonging. Wu Baochen's will is to 'spread my ashes over the sea in Port Melbourne.' (Liu, 2004:673) When his son does so, the song, *I Still Call Australia Home*, echoes from the helicopter over the sea. This is an irony. Wu Baochen should call China home, and should spread his ashes in his motherland. He calls Australia home because he is too disappointed in his motherland. This novel reflects the change in the conception of home for some of the Chinese characters. Older generations always think about returning to China. Their descendants start to call Australia their second home. For subsequent generations Australia is their first home. Chinese culture therefore becomes part of that Australian cultural diversity. At the end, Wang Zhenbiao's great-great-grandson Jack Wang expresses his joy in Australia and says, 'Every day is a good day!' (Liu, 2004:695) Their golden dreams come true in Australia. The Chinese characters finally get the reward for their experience in exile in multicultural Australia.

The whole diasporic journey has been reflected in Chinese-Australian fiction, from settlement to achievement, including all five stages of Maslow's Hierarchy of Needs. They not only reveal struggle, but also success and contribution, and realisation of their golden dreams in Australia. The characters finally find a way through the morass, to social acceptance and esteem. Chinese-Australians become a member of the big multicultural family in Australia, and make considerable contribution to both

Australia and China.

In conclusion, Chinese-Australian fiction is an epitome of the Chinese diaspora in Australia, and its diasporic values are revealed through push and pull factors. Wang Zhenbiao and Wu Deming is representative of the old diasporic Chinese generation. Wu Baochen and Wang Wenqian is representative of a later generation. Meng Long, Wu Ming and Wu Dongqiao are representative of the new generation. From their stories, readers can understand why they migrate to and stay in Australia at that particular time.

Among the works of Australia as place of settlement in modern time *Oz Tale* is representative of the Chinese students' exile in Australia before and after the Tiananmen Square Massacre. It recounts a series of tragic events during the struggle to remain in Australia permanently. It breaks the limitation of complaints of bitterness by using metaphors for the push-pull factors in their quest for Australian citizenship. It paints the essential reality for revealing the travails of Chinese students in seeking freedom, a better material life and pluralism.

Bungee Jumping furthers the diasporic themes in the late 1990s. It presents emotional conflicts and psychological contradictions arising from a tension between push and pull factors. It reveals a diasporic trend towards the global village. It is a rare work offering insight into sojourners returning to China then back to Australia at the end of twentieth century. In *Golden Dreams*, the Chinese diaspora is conceived in fictional form, reflecting the historical exile from struggle to success in Australia.

As a whole, Chinese-Australian fiction is an encyclopaedia of migrant Chinese finding their second home in Australia. The characters' stories, tragic or humorous, are an allegory of the whole the Chinese diaspora in Australia. We are in an era of migration. Many great works come from exile. Chinese-Australian authors live in a free country, and have writing freedom. We can expect more and more excellent Chinese-Australian fiction to appear.

Chapter Four A Hybrid Culture in Chinese-Australian Fiction

Cross-culture is the transition from cultural clash to cultural fusion, and finally to a hybrid. This chapter examines this process in Chinese-Australian fiction through analysing characters, narratives and geographical and historical descriptions.

The focus is on how the fiction crosses the boundaries of the host culture through infiltration and interaction; how characters vacillate between identities, and what hybrid culture results. By going beyond culture shock as an old theme, Chinese-Australian fiction has moved towards bridging the cultural gap. The characters overcome the anxiety of *Who am I* and reach the confidence of *I like who I am*.

This chapter reviews the changes in Chinese images as presented in Australian fiction since gold rush era, and how Chinese-Australian fiction presents new images.

Chinese migrants have been coming to Australia for more than 150 years. Once they land in Australia, cultural clash is unavoidable. Although many Chinese choose to migrate to Australia, a Chinese migrant may feel like a kite with broken string, cut off from his or her cultural roots. Cultural differences have led to cultural confusion in Chinese-Australian fiction. According to Teichmann (2005), culture is the way of life. Culture evolves through generations, including language, customs, ideas, values and types of behaviour. Different people have different cultures, and there is often tension between different cultures.

Chinese and Europeans have clashed because of intolerance and inequality based on prejudice and misunderstanding ever since Chinese first came to Australia. Such experiences have an invaluable cultural and historical significance. However, Chinese-Australians left no fiction that reflected their experience until the Chinese students and migrants came to Australia at the end of 1980s. Moreover, there was no Chinese novelist reflecting Chinese gold seekers' life in Australia until *Golden Dreams* came out in 2004.

However, images of Chinese in the gold rush era do appear in Australian English fiction, mostly as aliens. According to Ouyang Yu (2000), those earlier Chinese characters are stereotyped as morally degenerate. If not heathen Chinese, they are pagans who indulge in gambling, opium smoking, and prostitution, or, worse, the crime of supplying cheap labour. They are painted as immoral, suffering from smallpox, engaging in bribery and smuggling, or are objects of fun that are mocked. The ugly Chinese became a stereotype: dirty and deceitful cooks, dissipated and shameless opium den owners, or mean and tricky grocery shopkeepers. Ouyang Yu (1995) regards these as stereotypes, such as 'sensual Chinaman, dirty and diseased Chinaman, the money-grabbing Chinaman, the vindictive Chinaman, and comic Chinaman.' (Ouyang, 1995:138) Such negative images arose from Eurocentrism, the White Australia Policy, and the fear of the Yellow Peril.

According to Amin (1989), Eurocentrism constructs an ideology of racial superiority that claims European culture reflects the unique and most progressive manifestation of the metaphysical order of history. It is a view that assumes the primacy of European values and perspectives. It places emphasis on European concerns, culture and values at the expense of those of other cultures. It focuses on white Europeans,

and refuses to recognise the significant achievements of other groups of people, especially people of colour. Eurocentrism denies the status of culture to any that were not white or European.

The White Australia Policy is a well-known term in the annals of racism. The Macquarie dictionary defines it as: 'an unofficial term which referred to the Australian government's restricted immigration policy; began in the 1850s with restrictions being placed on the number of Chinese on the goldfields and later spreading to include other races.' (Delbridge ed, 1999:2419) The core of the White Australia Policy is racism. In Australian history, racial discrimination was ingrained for a long time. Chinese were among Australia's progenitors, but were met with discrimination from the very beginning. The racists looked on them as a mote in the eye to be extracted.

Fear of Asian immigration was expressed as the Yellow Peril. According to Kendall (2005), Yellow Peril is 'a general description for the threat posed to Australia by Asia.' It is 'the belief in the moral and spiritual degeneracy of Asian people; the fear of blending a superior race with an inferior race; the effect of Asian economic competition, and the threat of military invasion from Asia.' (Kendall, 2005:28-29) Yellow Peril originated in the late nineteenth century with greater immigration of Chinese labourers to various Western countries. As a result, Australian literature started to show an anxiety about Chinese invasion continually.

From early twentieth century to the 1960s, Australian novelists changed perceptions about Chinese, but most are still presented as Other based on Orientalism. According to Said (1991), Orientalism can refer to the imitation or depiction of aspects of

Eastern cultures in the West by the writers. In such works, Orientalism has come to acquire negative connotations, implying old-fashioned and prejudiced interpretations of Eastern cultures and people.

In the early 1970s, the Whitlam Labor government formally abandoned racial criteria in the selection of immigrants. The government implemented a series of amendments preventing the enforcement of racial aspects. According to Healey (2005), there were three cultural revolutions in Australia in 1970s. One was the abolition of the White Australia Policy in 1972; one was the introduction of Multiculturalism in 1973; and another one is the Racial Discrimination Act of 1975. Since then, Chinese characters have been treated quite sympathetically from a multicultural angle in some Australian fiction.

Since the end of the 1960s, some scholarly works have been at pains to restore normal human perspectives to the Australian public conception of Chinese. In Colin Mackerras' scholarly book *Western Image of China* (1989), the author's main point is that Western images of China are influenced largely by intellectual trends in the West, although of course the realities of China are an important factor as well. As a bilingual scholar, the author never doubts that Chinese are human beings. Timothy Kendall's scholarly book (2005) offers new ways to see China and shows how China has been misunderstood and misappropriated by Australians in past. It 'seeks to understand why Australia's China has developed from the epitome of all things hateful, barbaric and undemocratic into something captivating, admirable, irresistible even if still undemocratic—and back again.' (Kendall, 2005:blurb) From this book, we can understand how mainstream culture created an Other for so long in Australian history.

Recently, although more sympathetic Chinese images have appeared in Australian fiction, most of them are passive instead of active. In the 1990s, Chinese-Australian fiction started to bring real Chinese images into Australian literature. But it was not until 2004 in Chinese-Australian fiction in Chinese that the images of Chinese gold seekers become those of heroic path breakers. The journey from culture shock to cultural fusion is reflected through multiculturalism, and finally a hybrid culture in Chinese-Australian fiction. This chapter analyses the difference between the passive and active images of Chinese, and one-sided narrative and a hybrid narrative.

Cultural themes are significant in Chinese-Australian fiction, presented either as a problem of cultural identity, or as a success in mixing with Australian multiculturalism. Essential cultural boundaries come from different languages, beliefs, values and philosophies. When Chinese come to Australia, culture shock happens. The Macquarie dictionary defines culture shock as ‘the disorientation and unhappiness caused by an inability to adapt to a culture which is different from one’s own.’ (Delbridge ed., 1999:529) It can be described as the physical and emotional discomfort one suffers when coming to live in a new environment. Chinese characters have a cultural confusion and identity loss when they come to Australia. They are not familiar with the new language, and confuse what is appropriate or inappropriate. In most Chinese-Australian fiction, when cultures clash, it raises the question: *Who am I?*

However, different cultures can learn from each other. Some Chinese-Australian fiction transcends culture shock and moves toward a cross-culture. The tension between their Chinese tradition and Western culture produces a new creativity. This

chapter offers a multicultural view of Chinese-Australian fiction, which focuses on the effects of the mixture upon cultural identity. As a case study, it focuses on how my trilogy offers a multicultural narrative to show Chinese images in historical changes. According to Guo Yuanyuan (2004), the trilogy traces three stages in the process of narrative hybridity: from culture shock in a strange land to leaping over the limbo of cultural confusion; and ultimately cross-cultural integration.

4.1 Cultural Difference

When Chinese migrants land in Australia, they meet a new culture and new social environment. Prejudice and misunderstanding often arise from cultural differences. They find it difficult to fit into mainstream society because of cultural boundaries. Displacement from the question of *Who am I* is a major theme in Chinese-Australian fiction. .

4.1.1 From Cultural Prejudice to Multicultural Writing

Different images of Chinese have been presented in Australian English fiction during different historical periods, and these have been very different from what Chinese-Australian authors have written.

Since Chinese have come to Australia, they have contributed a lot to its development. Eric Rolls' history books *Sojourners* (1992) and *Citizens* (1996) together present the truth about Chinese gold diggers and the subsequent history of Chinese settlers and pioneers in Australia. As Eric Rolls comments, 'Without the Chinese, Australia

would be a lesser country...they probably saved the whole country. For years Chinese cooks and gardeners improved life on stations all over Australia, even in the remotest areas...They received no thanks while they were doing it, and they have received no recognition since.' (Rolls, 1996:1)

Prejudice is a chronic and stubborn disease in humans. Lack of knowledge and tolerance of each other is often caused by cultural misunderstanding. The earliest Chinese images in Australian English fiction are alien and inscrutable. Huang Yuanshen points out:

According to records from Australian historical documents, the Chinese were 'frugal, hard-working and law-abiding', and 'an example to the whole community' in the gold rush. However, from the pen of Australian writers, the Chinese image was one of an alien who was dirty and lazy, fraudulent and sly, with evil intent and hateful visage. Such images of Chinese are everywhere in Australian literature, either in the short stories written by the founder of Australian nationalist literature Henry Lawson, or Miles Franklin's *My Brilliant Career* that has been handed down from generation to generation, or *The Distant Land* that still has many readers today.

(Huang, 2000)

Because Chinese gold diggers brought a very different culture to Australia, they were not accepted by the Europeans. From the gold rush to early twentieth century, most images of Chinese are ugly in Australian fiction. Under the influence of the anti-Chinese movement, the White Australia Policy, and Yellow Peril panic, fiction

became a tool for smearing the character of Chinese people. Chinese are a symbol of evil in early Australian fiction. There are two main negative images of Chinese: one is ugliness, and the other is as an invader.

A typical work among ugly images is *Mr and Mrs Sin Fat*, published in the *Bulletin* on 14 April 1888, written by Edward Dyson. The author is well known for his depiction of the rascals of the nineteenth century. Huang Yuanshen (1997) comments, Dyson's descriptions have a style of 'ridiculous exaggeration and humour in unctuous tones.' (Huang, 1997:126) In this short story, Dyson creates a Chinese image of a sensual brute named Sin Fat. It is easy to see the author's obvious disgust at his character from the pun in the name—fat and sinful. Sin Fat became the classic image of an ugly Chinaman in Australian fiction. Dyson's description of Sin Fat is cartoon-like:

Sin Fat was not tall and athletic, nor fair to look upon—in truth, he was stunted, and as plain of face as the pottery gods that he had learned to revere at his good mother's knee. His complexion was so distraught by an uncongenial climate that it possessed less bloom and beauty than the inside of a sun-dried lambskin; his features were turned and twisted and pulled awry till they resembled excrescences and indentations on a pie-melon, and his lank, lean limbs were mute evidence of a life of privation and toil. In point of fact, Sin Fat was so ungainly and so sparing of personal attractions at this period of his existence that his homely visage soon became the theme of popular comment, and 'ugly as Sin' is an aphorism which will survive as long as the English language is spoken.

(Dyson, 1986:186)

It describes Chinese as an extraordinary species, and focuses on Chinese peculiarities only, ignoring their common qualities of mankind. As a villain, Sin Fat makes a living by picking up rubbish. He marries a white woman who is an alcoholic. The couple comes to Melbourne to run an opium den, where they make a lot of money. Sin Fat is a lewd man, who seduces white girls. This implies that Chinese constitute a threat to beautiful Australia. When Sin Fat casts lewd eyes at his stepdaughter, he is murdered by his wife. This is a metaphor for wiping out the undesirable Chinese altogether. From its publication, Sin Fat or Ah Sin or Ah Soon became a typical ugly Chinaman in much Australian English fiction. In such works Eurocentrism and racial discrimination are the main characteristics.

In the 1970s, some Australian English fiction began to show sympathy for Chinese gold seekers. *The Chinese Boy* by David Martin (1973) narrates the unfair treatment of Chinese people during the gold rush, as seen through a Chinese boy's eyes. This was an early attempt to set wrongs right. However most of sympathetic images of Chinese from the pen of Australian novelists are painted as submissive when the Chinese characters face racists.

Another children's book in English, *New Golden Mountain: the Diary of Shu Cheong, Lambing Flat 1860-1861* (2005), was written by Christopher W. Cheng, a children's writer with half Chinese blood. The novel uses the artifice of twelve-year-old Shu Cheong's diary to recount racial conflict between European and Chinese miners at the Lambing Flat goldfields in New South Wales during the 1860s. It not only

reflects the brutal anti-Chinese violence perpetrated by white miners, but also hope and friendship between Chinese and white Australians. However, as this book is aimed at readers' aged between nine to twelve, it is very simple. Another similar novel, Nerida Newton's *The Lambing Flat* (2003), features Chinese gold diggers, Lok and his father, are attacked and driven away in the infamous Lambing Flat riots.

The first insightful Australian English work to restore true humanity to Chinese gold seekers was Brian Castro's *Birds of Passage* (1983). The novel relates a series of anti-Chinese events in the gold rush from 1856 to 1863 through the protagonist Seamus O'Young's ancestor Lo Yun Shan's voice. Like a bird of passage, Chinese gold seeker Lo Yun Shan feels displaced in Australia. He is 'driven from the goldfields by depravity, racism and greed.' (Castro, 1999:blurb) The novel not only presents the suffering that Chinese had to endure in Australia, but also describes the background of Lo Yun Shan's hometown, Kwangtung (Guangdong). The author has Portuguese, English/Chinese parents, which may help him to understand Chinese culture better than other English-speaking writers. The image of Lo Yun Shan is fresh and insightful.

However, although Lo Yun Shan bravely kills two racists to defend himself, he basically is still a submissive image of Chinese, who lacks the true quality of the heroic path breaker. His girlfriend Mary Young is a prostitute, a similar case to Mrs Sin Fat who is an alcoholic. This seems to suggest that Chinese are strangers who can only match with abnormal and unhealthy women. Lo Yun Shan finally gives up and returns his hometown in 1863, and his image remains that of a weak loser. In fact, there were many successful Chinese migrants in the gold rush era, such as Mei

Guangda (Mei Quong Tart), Liu Guangming (Lowe Kong Meng) and Lei Yamei (Louey Ah Mouy). According to Travers (1981), as a leader in the Chinese community in Sydney, Mei Guangda bridged Chinese and local cultures. He married an Australian woman much younger than himself, and stayed in Australia until he was dead. Former Australian English fiction obviously does not portray such successful Chinese as Mei Guangda. Nevertheless, *Birds of Passage* became a milestone in positive images of Chinese in Australian literature. It is 'a quest for identity, and hence meaning, spanning countries, cultures, generations.' (Castro, 1999:blurb)

Recently, the image of Chinese gold diggers has been especially enhanced in Colleen McCullough's historical novel *The Touch* (2003). It is set in Australian goldfields in the late 1800s, and tells of the contribution and role of the Chinese people. The novel shows the way forward for Australian fiction through exposing the racial discrimination against Chinese and Aboriginal people. The limitation is that the author gives the half-blood Chinese character, Lee Costevan, Western thoughts and philosophies.

Some Chinese-Australian fiction deals with the earliest Chinese images, using a hybrid narrative to present perspectives from both Australian and Chinese cultures. *Oz Tale* refers briefly to the gold rush era when Meng Long and Jennifer go to visit Sovereign Hill. The narrator gives an outline of its racist history. When Chinese come to pan gold, they are looked on with disdain, and the Anti-Chinese League and a White Australia Policy do their utmost to exclude them. 'Chinese people, however, had their own talents, intelligence and methods of fighting back. They maintained

their existence, making a contribution to the history of Australia that would be hard to discount.’ (Liu, 2002:160)

Jennifer, an Irish-Australian, tells Meng Long that she has Chinese blood in her ancestry. Her great-grandmother was concubine to a high-ranking Qing Dynasty official who had become a millionaire during the gold rush. When they discuss racial discrimination, Meng Long thinks that ‘racial discrimination was isolationist, full of fear, stemming from a lack of understanding and showing arrogance and partiality.’ (Liu, 2002:161) And ‘people sometimes raise themselves by debasing others, so that even the colour of skin becomes material with which to demonstrate superiority.’ (Liu, 2002:161) This is an early voice of anti-racism with understanding in Chinese-Australian fiction.

The theme of anti-racism is developed further in *Bungee*. Wu Ming takes a job as an extra in a film, which shows Chinese struggle in gold rush. In shooting a scene of panning gold, it shows how Europeans bully Chinese gold seekers as follows:

A burly white man yanked Wu Ming’s pigtail from behind, and savagely pulled it off complete with scalp. The red liquid that was secreted in the false pigtail immediately spurted out, and his scalp began to ooze a red solution.

The director had the cameraman dwell on this pigtail dripping with blood, and the fresh red liquid running down his face. Wu Ming felt that his hair had really been ripped from his live skull, and he had become his Qing Dynasty forebears.

He suddenly remembered that on his return to Australia he had been told that a

White Australia Party was sprouting here; it seemed that a small anti-Chinese movement was starting up in Australia. He immediately lost his cool again, and, eyes flaming red, grabbed a spade and rushed over to where the burly figure was, frightening him into covering his head and sneaking away. Wu Ming set off in hot pursuit...

The director shouted for the cameras to stop, and several technicians rushed over to stop Wu Ming, and removed the spade from his hand. The assistant director wanted to know why he wasn't keeping to the script, but the director praised him for getting into the spirit of the story. But Wu Ming's anger was not easily mollified. He wondered what sort of an arsehole this director was, emphasising the daring of the Westerners. Were Chinese so easily intimidated? It was a lot of nonsense.

(Liu, 1999:294-295)

Racial discrimination was ingrained for a long time in Australian history. When the wind blows it rustles the grass, and scuffs up dregs of racism. Chinese were met with racial discrimination when they first came here in the rush to pan for gold. Affronted by the way Chinese put up with hardship, worked long hours, and were both clever and resourceful; Europeans were always stirring up trouble, and clashing with Chinese. This scene shows how in former times, and seemingly even modern times, many Australian writers and directors portray Chinese as submissive losers.

However, heroic images of Chinese gold seekers did begin with *Golden Dreams*.

This is the first novel detailing Chinese-Australian history from the gold rush to today from a hybrid cultural perspective. It is set in Victorian goldfields in the early

1850s, and tries to present true characters—hybrid figures, a feature in which previous Australian fiction had failed. The story is the cultural conflict that occurs in the association between Chinese and European miners. The protagonists, Wang Zhenbiao and Roger London, are representative of Chinese and European characters.

In this novel, contradictions arise from cultural misunderstanding and consequent racial prejudice. Roger London, an English seaman, goes to the USA to seek gold. He fails, but tries his luck in Australia. Here he does find gold and is rewarded with ten thousand pounds by the governor. When a gold-mine company lacks labourers, he adventures to China to recruit them. When he calls them ‘pigs’, Wang Zhenbiao takes troops to prevent the recruitment. London kills one of the soldiers as if butchering a pig. Because the Chinese government fears Europeans, he has a white man’s privilege. On the way back to Australia, his racial intolerance is manifest. The Chinese labourers are tied in chains and put in the hold where they are treated like pigs. As a result, many become ill, and some even die. Wang Zhenbiao asks London to remove the chains, for which insolence he is harshly punished. The ship is a floating jail.

In Australia, London’s racism worsens. He believes that ‘Chinese are the most inferior race in the world. They bring their evil customs and inferior culture with them.’ (Liu, 2004:139) London believes there are biological differences among races and Caucasians are superior: ‘there is no doubt that the Anglo-Saxon race is absolutely the most superior in the world.’ (Liu, 2004:87) He wants a ‘pure’ white Australia. He believes Eastern and Western cultures cannot mingle, and fears Oriental culture as a flood of evil. When London hears that his daughter Lisa has fallen in love with Wang Zhenbiao, he forces her to marry his friend Jim, who is a

drunkard, to stop her marrying Wang.

This novel does not stop at a point of anti-racism, but shows an understanding of the cultural background in London's time as well. Lisa helps Wang Zhenbiao to understand her father's xenophobia: 'my father came from Europe and has been cut off from his cultural roots. Now our neighbours are all Asian. This breeds xenophobia. Australia is surrounded by sea, and it is easy to enclose ourselves within this island. We fear being invaded by Asians and their culture, and becoming assimilated.' (Liu, 2004:136) From London's background, the reader understands his personality: a hero, but a racist as well. He takes risks to recruit cheap Chinese labour, but he dislikes Chinese cultural practices. He is prepared to do anything to ensure that Australia is free from the contamination and the degrading influence of 'inferior races'. London believes that he has the white man's burden to civilise and 'correct' the great-unwashed heathen masses of the world. Its consequences are often human suffering. London thinks he has a duty to expel Chinese from Australia, and claims, 'I have nothing to say to these pigs, except one sentence: clear out of our white world completely!' (Liu, 2004: 87)

The novel shows how different values affect the ways that Chinese and European migrants interpret events. It reveals not only the Europeans' background, but also the physical and mental struggle of the Chinese characters. It portrays Chinese gold seekers are frugal, hard-working and 'an example to the whole community'. The novel recounts the conflict of Wang Zhenbiao's fighting racism for nearly sixty years and contributing to Australia's development. This novel gives a voice to Chinese gold seekers after more than 150 years of silence in Australia.

According to Su Haiping (2005), to survive, the Chinese characters in this novel use Confucianism to defend themselves. The story lines are linked by the Five Cardinal Virtues of Confucianism: 仁 *ren*, 义 *yi*, 礼 *li*, 智 *zhi* and 信 *xin*. Confucianism is ‘one major expression of the genius of Chinese cultural sensibilities.’ (Berthrong, 2000:1) Confucianism is an ethical and philosophical system originally developed from the teachings of the Chinese sage Confucius (551 – 479 BC). It is a complex system of moral, social, political, and religious thought, which has had tremendous influence on the history of Chinese civilisation down to the present in East Asia and even the whole world. The core of Confucianism is its Five Cardinal Virtues. *Ren* often is translated as humaneness, humanity, or compassion, or tolerance, empathy and a willingness to forgive others. *Yi* means righteousness or the sense of justice. *Li* means ritual or civility between and among people. *Zhi* means wisdom, intelligence, knowledge and discernment. And *xin* is fidelity or faithfulness in thought, words and deed.

Fidelity (*xin*) is the basic virtue in *Golden Dreams*. At the beginning, Wang Zhenbiao’s grandson Wang Wenhan makes a request in his will for his grandson Jack Wang to use a box of gold to repay the debt that Wang owed to Wu’s family one hundred years ago. He exhorts Jack: ‘Our family value our word as importantly as our life.’ (Liu, 2004:3) Throughout the story, loyalty is the basis to unite Chinese against racism. At the end of the novel, Wang’s family finally keeps their promise to repay the box of gold.

Each of Wang Zhenbiao’s sons is named after a virtue: Ren, Yi, Li, Zhi and Xin, and the family cultivates morality; adheres to strict ritual (*li*); shows filial piety and loyalty (*xin*); and believes in humaneness (*ren*), righteousness (*yi*) and wisdom (*zhi*).

This leads to tolerance, justice and peace. When Wang Zhenbiao's eldest son finds gold, Europeans come crowding in. They race to grab the best places and exclude Chinese. Wang Zhenbiao advises his countrymen, 'in such a wild remote place, there is no law, the strong bully the weak. We Chinese believe that peace is of paramount importance. Rather than fighting with these barbarian Westerners, it would be better to avoid trouble. By bowing we stand tall. Discretion is the better part of valour. We need peace to survive.' (Liu, 2004:73) Although it is a survival tactic, it can be expressed in the Confucian version of the Golden Rule: 'do not do to others what you would not like them to do to you.' (Confucius, 1979) When Europeans are stirring up trouble, Wang Zhenbiao uses the Confucian concept of humaneness (*ren*), which involves being an exemplar, a moral guide to the rest of society. Righteousness (*yi*) involves first governing oneself. When the Europeans are aggressive, Wang Zhenbiao allows everything to function smoothly, and avoids fighting by being calm. This is wisdom (*zhi*) as well. A wise man knows when to retreat. The Europeans overwhelm with numerical strength. The Chinese survive by remaining courteous, restrained and magnanimous.

There is a Chinese long march in *Golden Dreams*. Mrs Wang comes to Australia to reunite with her husband, who has been here for more than ten years. Victoria imposes a steep poll tax on Chinese entering the colony. To avoid this unfair tax, Mrs Wang and other Chinese enter at Robe in South Australia. They carry their belongings on a shoulder pole, and make a long arduous trek, 'step by step, all the way to Victoria's goldfields.' (Liu, 2004:96) Although they are blamed for evading the tax, this long march typifies the tireless struggle against racism, using Chinese frugality, hard work and practicality.

Another key Confucian concept is ritual (*li*). Rituals of Confucianism range from politeness and propriety to the understanding of one's correct place in society. Although ritual is hierarchical, it is a means of balance between opposing qualities that might otherwise conflict. Protocols and ceremonies assign everyone a place in society, and a norm for behaviour. At the beginning of this novel, Wang Zhenbiao regards London as being of his own generation because they are the same age. Thus Wang Zhenbiao uses Chinese kung-fu (gong-fu) to beat London. But after he marries Lisa, he regards London as his elder according to *li*. When they meet Wang Zhenbiao pays respects to London by making a slight bow with hands folded in front. Even when London kills his son, Wang forgives him because of the relationship between London and Lisa. But London does not show tolerance to Chinese people. He tells Wang Zhenbiao frankly, 'Chinatown is the filthiest place in Melbourne. No matter how far a pig evolves, it will never become human.' (Liu, 2004:258) According to *li*, Wang Zhenbiao cannot be rude to his father-in-law, so he keeps his silence. This reveals the bewilderment experienced in culture clash. The pioneering spirit of Chinese characters has infiltrated in a gentle and cultivated way in *Golden Dreams*.

Economic conflict between Chinese and Europeans is often caused by cultural difference. Frugality and hard work have been important Chinese characteristics since ancient times. Chinese gold miners like Wang Zhenbiao put up with hardship and work long hours to make money. They even find gold in the mines that Europeans have abandoned. When Wang Zhenbiao becomes rich, London becomes a green-eyed monster. To avoid fighting, Chinese stay together in the Chinese village. However, London forms the Anti-Chinese League to exclude Chinese. He believes that the doctrine of the equality of man only applies to white races, and there is no equality with inferior yellow races.

When London learns the fact that his daughter admires Wang Zhenbiao, he organises a massacre of Chinese people. Before London and his apprentice Jim charge into the Chinese village, they enumerate Chinese 'sins' based on cultural difference. They complain that Chinese keep their grotesque pigtailed; they cannot speak English, and they keep aloof. Very few have wives, which pose a threat to European women. Chinese have never regarded Australia as home, only as a place of temporary sojourn. They export gold they find to China. They reduce the quality of life. They come to steal local rice bowls. Jim cries, 'Chinese are the rats in our kitchen.' The miners echo, 'Hit the rats! Hit the rats!' (Liu, 2004:151)

In Chapter Six, *The Chinese Village Destroyed by Fire*, Chinese are victims of racism. London brings about three thousand European gold miners into the Chinese village in Gold Mountain. They beat and even kill Chinese, and plunder their valuables. They pull pigtailed off Chinese heads with the scalp still attached. Finally, they destroy the Chinese village with fire. London is charged with the murder, but the judge's racism is subtle, seemingly innocuous, but he finds London innocent. Racial behaviour becomes legally institutionalised.

Wang Zhenbiao brings Chinese people escaping from Gold Mountain to Melbourne, where they gather in Chinatown. This meets London's approval. He wants to put all Chinese into Chinatown to segregate them. Racial segregation often brings privilege and power for the dominant group and disadvantage and oppression for the subordinate one. When London cannot expel all Chinese from Australia, he turns to racial segregation. He wants Chinese to have their own society, and to be led by their own kind. He wants to avoid a multi-racial society at all costs. Wang Zhenbiao

realises that Chinese have to unite to fight racism. He writes an article in a Chinese newspaper, saying:

‘We Chinese are actually not weak. There are about 40,000 of us in Victoria, but scattered far and wide, as disunited as a dish of sand. We are all in the same boat no matter which village we came from. In a strange land, we have to cast away provincialism. Five fingers together form a strong fist. To avoid any further massacre like that that has happened in the Chinese village, we must unite.’

(Liu, 2004:172)

He contacts leaders of Chinese communities around Australia to establish the All-Chinese Federations in Australia. He is elected as the first president. Although Chinese characters are forced to find other ways of making a living, Wang Zhenbiao never gives up. He encourages Chinese people to run businesses in Chinatown, and opens a credit cooperative. Three other family businesses are also set up: a grocery, a Chinese medicine clinic, and a furniture shop. He helps Chinese to survive in Chinatown. Wang Zhenbiao is a heroic Chinese figure, a counter to the alien and miserable Chinese stereotypes, or sympathetic Chinese losers in previous Australian fiction.

However not everyone could survive the White Australia Policy. To expel Chinese, the government put restrictions on business. Wu Deming makes furniture that is so good and yet so cheap that the Europeans cannot compete. His business meets with racial envy. Accordingly, the government enacts racist regulations: furniture made by Chinese will have ‘Chinese labour’ inscribed on it, to discourage European customers from buying it. Customers become less and less. Moreover, the

government charges a heavy tax on his business. Wu Deming's furniture shop closes down. Then he starts to run a laundry shop in a suburb of Melbourne. He little thinks his laundry business would be destroyed by a European competitor Jim. Local residents refuse Wu Deming's services because of Jim's defamation. Wu Deming has to escape to Queensland where he works on building railways, and, later, running a farm business. But Chinese are not welcome anywhere. When local businessmen cannot compete with Wu, they lobby the local government into banning his farm business.

By the late 1880s, racism has destroyed all of Wu Deming's business efforts in Australia. He feels displaced. He tells his son Wu Tianyi, 'I don't want to die in a strange land. East or West, home is best. Why we are living under somebody else's roof? This country doesn't want to accept us, but we still have our own home to return to.' (Liu, 2004:254) Originally, they want to make Australia home, but the racists stop them. Father and son sadly return to their motherland. However, Wu Deming still admires Australia and seeks the opportunity to go back.

When he does go back to Australia, the Government has enacted the Immigration Restriction Act of 1901. Before coloured people are allowed to enter, they have to pass a Dictation Test. Even though Wu Deming lived in Australia for more than thirty years, he still needs to take this test. The trouble is that 'he cannot even write the twenty-six letters of the alphabet. The snippets of English letters he sees around him everywhere, he can never differentiate from these circles and dots.' (Liu, 2004:281) Thus Wu Deming, who is not skilled in English, is refused further entry Australia. Before he dies on the return ship to China, he pricks his finger to write a will in blood in which he declares:

Oh, Australia, you Australia! You have no conscience! I dug gold for you, made furniture for you, washed clothes for you, and built railways for you. Today you are a lucky country, in part because of our contribution. I am bitterly disappointed with China, but you break my heart even worse... From today, no member of my family is to ever step foot on Australia.

(Liu, 2004:285)

Another early image of Chinese in some Australian English fiction is the image of invader based on the Yellow Peril panic. According to Kendall (2005), 'invasion literature provided a site where these nineteenth century anxieties could find expression.' (Kendall, 2005:29) Chinese characters are often Fu-Manchu types, dangerous with the look of a fiendish brute, and overweeningly ambitious. These images promote the theme of Chinese invading Australia. A typical work is *White or Yellow? A Story of the Race War of A.D. 1908* by William Lane, published in instalments in *Boomerang* in 1888. In the novel, a Chinese merchant Sir Wong marries a white woman Stella, the daughter of the premier of Queensland. A race war arises from this inter-racial marriage. The author expresses his fear of the Chinese invasion through the mouth of his character: 'In a generation after that marriage there won't be a pure-blooded white man in Australia.' (Lane, 1888) From this work to P. L. Lyons' *China Tape* (1981), invasion literature persisted for nearly a century in Australia. The theoretical drive for these works comes from racism, nationalism and ethnocentrism.

Cultural understanding becomes a weapon against invasion literature in some Chinese-Australian fiction. In (Liu Ao 2004) Roger London is a nationalist with a

fear of the Yellow Peril. In the late nineteenth century, London helps to establish the Australian Labor Party to look out for European workers' interests. The unions believe that Chinese labourers are forcing wages down. Coming from an impoverished country Chinese would still be attracted by the lower wages. London successfully organises a strike to force employers not to employ Chinese seamen. When London gives a speech at the meeting to set up the Labor Party, he warns the delegates: 'Chinese will come south. Down, down, down to Australia. We will be invaded by Chinese, and will be reduced to a colony of China.' (Liu, 2004:237) London believes that European Australia is in imminent danger of being swallowed up by Chinese immigrants. This reflects his fear of Yellow Peril.

Instead of invading, Chinese have made a significant contribution to the defence of Australia. According to Loh (1989), Chinese-Australians have joined the Australian military forces since the First World War. In (Liu Ao 2004), the Japanese want to invade Australia after their attack on Pearl Harbour. Wu Deming's grandson Wu Baochen, studying at a university in Melbourne, joins the militia. Wu Baochen prepares to defend Australia, but he is treated like an enemy because his ancestors are Chinese. Captain Martin comes to train the students. When he finds an Asian in the ranks, he asks Wu Baochen to come out and tells him, 'Sorry, we don't want Asians like you. You are sacked. Please leave.' (Liu, 2004:448) Martin's reasoning is that Wu Baochen was born in Asia and he must be hand in glove with Japanese soldiers. Wu Baochen reminds Captain Martin, 'Forget your white man's arrogance. Nazis regard Anglo-Saxons as an inferior race. Australians' real enemy is fascist Germany, Italy and Japan. They are the real racists, and you should not follow them.' (Liu, 2004:451)

This novel tries to set wrong right. Wang Zhenbiao's great grandson Kevin Wang not only enjoys an Australian citizen's rights, but also does his duties. He teaches flying in the peacetime. When the Second World War breaks out, he volunteers for the air force. But he is refused firmly because of his Chinese ancestry. In the recruiting station, a corporal tells him to get out because 'Two Wongs don't make a white.' (Liu, 2004:452) Kevin Wang retorts, 'You are to be pitied; so poor that you have nothing but your white skin.' (Liu, 2004:452) Kevin eventually joins the air force and dies in battle in a North African desert. This episode portrays a Chinese heroic figure, and illustrates the Chinese-Australian contribution to the war effort. Kevin Wang exposes the irrationality of Australian 'invasion literature'.

According to Ouyang Yu (2000), early in the twentieth century, a few Australian writers started to show some good aspects of Chinese. Examples are Mrs Aeneas Gunn's *We of the Never-Never* (1908), Louis Becke's *Chinkie's Flat* (1904), and J.D. Fitzgerald's *The Ring Valley* (1922). However, some of them dichotomise the Chinese into higher and lower classes. The upper class Chinese are often deified, and lower class images are still ugly. For example, in the semi-autobiographical novel about gold rush, *The Ring Valley*, there is a flagrant contrast between the English-educated Chinese businessman Long Hai-Peng and Chinese coolies.

The deified image goes to further in Charles Cooper's novel. In his *The Soul of Tak-ming* (1935) Wong Tak-ming is a deified character, who sets 'examples of propriety, good manners and clean living.' (Cooper, 1935: 65) He shows superiority of character because he is educated at Cambridge, and is a Westernised intellectual. He

so outshines all others in moral character that he does not even sleep with his wife Anne Standish. He is so perfect that it is not believable. However, the images of uneducated Chinese are in sharp contrast. A laundryman is 'an unkempt, shaggy cart-horse.' (Cooper, 1935: 65); whereas Wong Tak-ming is 'a perfectly-groomed, well-bred racehorse.' (Cooper, 1935: 65) He has 'departed a little from Chinese customs.' (Cooper, 1935:141-142) The message is clear: Westernised Chinese are good, while the lowly class labourers are inferior. Such sanctified Chinese images from Cooper's pen are romanticised and fantasised, and obviously much larger than life.

A few contemporary Australian novelists reflect the true picture of Chinese people from the 1930s to the 1960s. For example, Brian Castro's fictional autobiography *Shanghai Dancing* (2003) is based on his family's life in China from the 1930s to the 1960s. It 'converts post-colonial deracination and loss of identity into a fruitful literary harvest.' (Castro, 2003:blurb) But it is only an oblique reference to Australia. A direct reference to Australia is Lachlan Strahan's scholarly book *Australia's China* (1996). This work offers an insight into how different Australians have viewed China as it has changed role in Australia's world since the 1930s, 'drawing on the spheres of history, politics, literature and popular culture.' (Strahan, 1996:blurb)

In the 1940s, the images of Chinese were an improvement on previous portrayals of lower class Chinese. Although Ruth Park's *The Harp in the South* (1948, 1988) concerns Irish migrants settling in Australia in the 1940s, there is a Chinese shop owner, Lick Jimmy, appearing in the novel. Lick Jimmy is 'a small, neat, compact, elderly lemon-yellow creature with polished shoes and eyes as glossy as jet.' (Park, 1988:15) He looks kind and never fails to smile, but is something of an oddity and a little cunning. Although this is a reasonable image of working class Chinese,

characterisation is still superficial. Lick Jimmy is a mysterious person, and 'nobody knew what he thought'. (Park, 1988:18) He is inscrutably strange. 'His heavily curtained windows might have concealed almost anything.' (Park, 1988:16) It is typical of how some Australian writers regarded Chinese at that time. In two other Park's novels, *Poor Man's Orange* (1949) and *A Power of Roses* (1953), the Chinese characters are mysterious and funny as well.

In the 1950s and the 1960s, ugly Chinese images continually appear in Australian fiction, frequently with a political motif. Typical of such novels are *The Inn with the Wooden Door* (1958), *The Tall Man* (1958) and *The Dark Backward* (1958).

However, in some of George Johnston's novels, the images of Chinese are quite meaningful, such as *Darkness Outside* (1959), *The Far Road* (1962) and *Clean Straw for Nothing* (1969). Another image is that of the Chinese femme fatale, as seen in Helen Heney's *The Chinese Camellia* (1950), and *Sin in Hong Kong* (1962) and *Sin of Hong Kong* (1960). Most of these works are the products of Orientalism.

Some Chinese-Australian fiction does try to present accurate Chinese figures from the 1930s to the 1960s. In (Liu Ao 2004), although the second and third generations of Chinese try hard to do as the Romans do, they are still refused entry to the mainstream. Kevin Wang graduates from a university in Melbourne in modern architecture in the 1930s. London's grandson David owns a construction company. When Kevin applies for a position as an architect, he is rejected, despite his qualifications. David believes that Kevin will have bad attributes solely because he has Chinese blood. David tells Kevin, 'Let me tell you, young man: I'm afraid that, here in Australia, a coloured person will never be hired by a white company.' (Liu,

2004:346) In order to feed his family, he has to give up his architect's career and become a labourer. Only after he becomes a member of Royal Architect Association, does he finally get a job in an Australian company. But he never gets promotion no matter how excellent his work is. He 'several times sounded his manager out about promotion, and finally realised that he came out of the wrong womb, and his skin is not as white as his colleagues.' (Liu, 2004:355)

In the 1960s in Melbourne, Wang Zhenbiao's grandson Wang Wenqian is recruited by Black and White Financial Company as an accountant. Sharon, a team leader in the company, believes herself and her white colleagues are a superior race. She tries to get Wang Wenqian sacked. Fortunately, Steven London, the general manager who understands Chinese culture, saves his job and promotes him to a team leader. But as soon as Steven leaves, Wang is replaced in that position. The new general manager does not want any Chinese to have an important position. To stand on his dignity, Wang resigns from the company and runs his own accounting firm.

This novel not only reveals Chinese struggles, but also shows an understanding between Chinese and Europeans. After Kevin Wang dies in the war, his parents are in extreme grief. A neighbour, who is a retired Australian soldier, comes to their house to pay his respects:

'It never crossed my mind that you Chinese would defend our country. Frankly, I used to dislike Chinese people, because I did not understand them. Now, I realise that you are fine people. You frequently suffer racial discrimination. But when Australia is in danger, you return good for evil. You step forward bravely to

share our fate. Please accept my great respect for your Chinese contribution.'

(Liu, 2004:471)

This novel not only shows contradiction and compromise, but also mutual influence between different cultures. It encourages readers to think about what Chinese people have experienced in Australia, and what we can learn from the past.

In the 1970s, Asian writing came into vogue, reflecting Australians' experiences in Asia. The image of Chinese in Australian consciousness has improved continually since then, but some still repeat stereotypes from Orientalism. A good work in the 1970s is Christopher Koch's *The Year of Living Dangerously* (1978). Billy Kwan is a symbol of being torn between two cultures, half Chinese and half Australian. This is a pioneering voice of identity anxiety in Australian fiction. Under the influence of multiculturalism, some racially sensitive Australian fiction was further written such as Brian Castro's work (1983). One remarkable portrayal of a Chinese character is Lang Tzu, the exiled artist in *The Ancestor Game* (1992). These sympathetic portraits of Chinese or half Chinese are a milestone in Australian fiction. However, as with Seamus O'young in *Birds of Passage*, Lang Tzu is still a stranger and a loser.

Other Australian English fiction with reasonable Chinese characters includes Nicholas Jose's *Avenue of Eternal Peace* (1989) and *The Red Thread* (2000). Jose draws on his familiarity with Chinese culture to give his novels depth and verisimilitude. As an Australian scholar, Dr Jose's bilingual talent for both Chinese and English makes him more understandings about Chinese heritage and history. His *The Rose Crossing* (1994) is a love tale between Rosamund, an English naturalist's

daughter, and Lou Lu, a Chinese eunuch on an island in the Indian Ocean in the seventeenth-century. Broinowski (1996) comments it is 'a joust of mutual perceptions, of ethics and civilisations, of notions of beauty and value, and an account of what drives the few, then and now, to tread the shaky bridge between cultures.' (Broinowski, 1996:226)

However, according to Ouyang Yu (1993), some contemporary Australian fiction still portrays Chinese negatively. In Marele Day's novel, Chinese men have evil intentions and sinister faces. In Peter Corris' work, Chinese women are sexually indulgent and shameless. Broinowski (1996) points out, 'In the 1990s both sorts of writing, Orientalist and integrationist, continued.' (Broinowski, 1996:226) Cultural prejudice and misunderstanding seem difficult to eliminate. Ouyang Yu (1993) thinks, 'There is still a long way to go towards returning the Chinese as truly human beings to Australian fiction.' (Ouyang, 1993:72)

Since the 1990s, Chinese images have been depicted by Chinese novelists themselves in Australia, with anti-racism as a significant theme. One of the themes in *Bungee* concerns an anti-Asian movement in the late 1990s. Dr John Finch from Canada launches himself wholeheartedly into the White Australia Party. As a deputy leader of the party, he wins him endorsement to be a party candidate at forthcoming elections. Finch travels all over the electorate speaking to people, appealing directly to the selfish prejudices of White Australians, and emerging with enough support to precipitate him into a seat in Parliament. His seat in Parliament is barely warm before he has made his maiden speech, and raised his legitimatised voice there to demand vociferously: 'Protect the purity of White Australia. Asians would like to overrun us. We must put an end to their invasion...' (Liu, 1999:350)

The Chinese community fights back through organising a debate on TV, establishing a Migrant Party and organising a demonstration in protest with other Australians. Wu Ming appeals to the Chinese protesters passionately and says:

Reticence is weakness. Passive acceptance is paralysis. For the last hundred years we have instinctively shuddered at the sight of a European. We always give way to avoid trouble; swallow our pride; tuck our tails between our legs—always overcautious; and hope that by being amenable and docile we will gain the pity of those with power. If horse is docile, man will ride him. If man is docile, man will exploit him. This is free democratic country. If only we dare to stand up, dare to speak up, racism will not be so barefaced. Australia is home of us all, no matter what nationality. The era in which Chinese has to suffer humiliation to accomplish their purpose is gone, never to return. We Chinese have come here today with our brothers of all nationalities, to show en masse our opposition to racists. Down with all racism!

(Liu, 1999:383)

Another character Sun Yuandong enters the meeting hall to hear what rhetoric Finch would come up with. When Finch cries that migrants should leave Australia, Sun Yuandong cannot contain himself and shouts, 'Public enemies like you—you're the ones who should be leaving—to meet your maker!' Finch yells, 'This man is the dregs of our nation. Kick him out of here.' (Liu, 1999:384) Two burly policemen motion for Sun Yuandong to leave, but he sits down, refusing to budge. The policemen grab his one arm, propelling him outside. Sun Yuandong shouts 'Long live democracy! Death to racism!' (Liu, 1999:384) This is an exposition of new

Chinese-Australian citizens: a new image of anti-racism replacing the stereotype of submissive Chinese. Characters like Wu Ming and Sun Yuandong no longer accept humiliation, but stand up to fight racism. Although Pauline Hanson's Anti-Asian phenomenon in the late 1990s was a tremendous event in Australia, there was very little Chinese-Australian fiction reflecting the Chinese community's reaction to it. A few works mention Pauline Hanson's One Nation Party but only lightly, such as Lu Yanglie's short story 《快乐的继母》 *The Cheerful Stepmother*.

Golden Dreams uses the past to illuminate the present. It not only shows the bias of the White Australia Policy from the gold rush, but also reveals its influence in modern times. Today, despite multiculturalism, cultural prejudice is still strong. At the end of this novel, John London becomes a leader of Neo-Nazism. He believes in racial purity, and opposes interbreeding. To push Chinese out of Australia, he blows up a restaurant of Wang's family, and is sent to jail for eighteen years. But he tells the jury, 'We are fighting for our future. Even if I stay in jail forever, we will drive all Asian people from Australia.' (Liu, 2004:641) It shows a tension between traditional racism and modern multiculturalism, and makes us thinking about yesterday, today and tomorrow.

4.1.2 Culture Shock

Culture shock in the form of a language barrier, psychological disorientation or cultural incompatibility is a frequent theme in Chinese-Australia fiction. At first, the new arrival may feel euphoric. This is 'honeymoon' time, and everything encountered is new and exciting.

In (Liu Ao 1999), the mail-order bride Zhao Qian comments that when she first came to Australia she felt it was a perfect place without drawbacks. Australians were cultured, polite, happy, and well-bred. 'It was some time before I realised that this was only a veneer. It's like a tourist being taken in by the different landscape and the feel of a place, and bamboozled by the friendly attitude of its people. You have to live in a place for a while before you can lift the veil, layer by layer, and see the ugly scars underneath.' (Liu, 1999:337) People are usually blind on their honeymoon.

Language can be a barrier in daily life. Communication difficulties cause impatience, anger, sadness, and a feeling of incompetence. Even if Chinese migrants try hard to adapt to the new culture, it is a difficult process and takes time. During the transition, there can be strong feelings of cultural incompatibility. Even when they love so much Australia's wealth, freedom and cultural diversity, they find it difficult to join mainstream society.

When newcomers meet a new language, they sometimes feel it is fun, and are even quite optimistic about it. In (Zhang Wei 1996), in the aircraft that flies to Sydney from China, a character Liu Qing comforts other three Chinese students, 'English, you can automatically speak it as soon as you land in Australia. It is not so difficult.' (Zhang, 1996:29) But when the sweet voice of a woman announcer emanates from the loudspeakers in the Sydney airport, Liu Qing cries, 'Fuck! It's terrible. How come I can't understand anything!' (Zhang, 1996:33) The language barrier gives them a shock while they congratulate themselves on landing in a Western country.

In (Leo Liu 2002), when Meng Long has just arrived at Melbourne International

Airport, snippets of English conversation fly around him. The words on notice boards look familiar, but he cannot mouth them. To think of the twenty-six letters of the English alphabet, he finds as difficult as to memorise parts of the more obscure Buddhist scriptures. As if the two years he studied English at university, along with the television program *Follow Me* before he comes to Australia, have all been in vain. When a customs officer, reminding him of Don Quixote, is firing a salvo of English at him that might as well have been Spanish:

‘Are you carrying any prohibited substances such as drugs?’ the customs official asked.

... Long glanced at the queue behind him. Having been able to communicate in Chinese for almost thirty years, he was reluctant to give the impression he was dumb.

‘Yes’, he guessed, without regard to the appositeness of ‘yes’ and ‘no’, as if he were placing a bet in a casino, and the two words being the only numbers showing up on the roulette wheel.

The officer gulped, and repeated the question.

This time, Long settled on ‘no’, his face glowing like the face of someone who understands everything.

‘Are you carrying marijuana?’ The officer asked.

Interpreting this as 'Have you heard of *Maradonna*?', Long immediately realised the man was a soccer aficionado. He drew closer to him and cheerfully answered 'Yes'.

The officer, reduced to using sign language, motioned Long to open his case and travel bag. As he examined them closely he took out a box of pills, two tins of food and two bags of preserved mustard-pickles. 'What are they?' he asked.

Long put his left hand in front of his mouth, simulating the action of eating.

The officer said 'Sorry' and threw the items into a nearby rubbish bin.

(Liu, 2002:7-8)

This funny scene is evocative of the dilemma of the language barrier. This novel 'travels the difficult and often humorous ground of cultural difference.' (Liu, 2002:blurb)

Meng Long gradually realises that, in Australia, he is virtually illiterate. Birds show they are alive with their songs, but Meng Long is unable to have a voice in English. He begins to learn English at very basic level. In the English class, 'The students were shy about speaking, many of them blushing when uttering English as if they were committing some petty crime.' (Liu, 2002:17) On the first day, the English teacher Jennifer asks the students to introduce their families. When it is Zhang Xin's turn:

He stammered, 'My father no open.'

‘What?’ asked Jennifer and his classmates.

‘No open,’ repeated Xin, closing his eyes, and using a finger to lift an eyelid...

Everybody was nonplussed.

Red in the face, he rose to his feet. He then went to a corner of the room, stamping as he walked, and gesticulating energetically towards the corner. When his ‘Here! Here!’ left the teacher and even more mystified, he laid himself down on the carpet simulating rigid limbs.

‘Oh, dead!’ exclaimed Jennifer, and immediately apologised to him.

‘*Ta ma de!* (Damn)!’, swore Xin in his southern dialect.

‘Tomato?’ repeated Jennifer, staring at him with wide eyes. There was no way she could comprehend a logical connection between ‘tomato’ and ‘death’.

The Chinese students in the class convulsed with laughter.

(Liu, 2002:17)

Language difficulties send sparks of humour. The language shock pervades this novel. When Huzi has first come to Australia, he brings just four English phrases with him: ‘yes’, ‘no’, ‘hello’ and ‘thank you’. In China, Huzi had been a faculty director, and he has a firm unshakeable belief that he will attain his Western dream in Australia. In

truth, like the majority of Chinese students, he is ready for the physical hardship of labour, but underestimates the effect of cultural difference. He discounts the importance of a high standard in the new language. In Australia, experiencing an information explosion, ability in English amounts to the ability to exist. 'Despite the fact that he was clever and intelligent and since coming to Australia had learned English more quickly than most, the level of his language skills was still not as high as that of an Australian child.' (Liu, 2002:58)

The language dichotomy is a theme of *Golden Dreams* also. When Wu Baochen is a student, he has to give a presentation in class. His topic is noise. When he says 'Noisy has become a big problem', the students convulse with laughter. He wonders what was so funny. After the class, a friend tells him: 'You used the adjective noisy instead of the noun noise.' (Liu, 2004:399) When he becomes a lecturer in a university, his students complain about his strong accent.

English is simply too hard to learn for some. In (Yan Tiesheng 2001), Jiang Yifu used to be a lecturer in China. But in Australia, he 'piled up building blocks following the English teacher's instruction', 'like a child in a kindergarten.' (Yan, 2001:33) In Tian Di's short story 《Yes/No 阿伟》 *Yes/No Ah Wei*, the female protagonist goes to interview for a job, but she has no idea that the job is for the position of a sex worker in a brothel because of her poor English. Zhang Zhizhang's short story, 《我们一共两百八十岁》 *We are Two Hundreds and Eighty Years Old in Total* (1992), tells of the suffering of migrants who come from different countries because of the language barrier.

In (Ouyang Yu 2002), characters go to another extreme. When the Chinese-

Australian poet Dao Zhuang goes back to China, Mr Wan, a rich Shanghailanders, suggests him how to treat 'white people' like this:

'Never smile to them unless smiled to. Never speak English to them as if you don't have your own mother tongue but get them to provide you with an interpreter, or better still, get them to speak your own language. The thing is, if they want to make our money, they will have to make an effort to speak our language and adapt to our ways of thinking.'

(Ouyang, 2002:42)

To challenge the hegemony of English in Australia, the last chapter of this novel is presented in Chinese. Though the chapter is very short, only several hundred Chinese characters, it sets a language barrier for English readers. This novel is written for an English readership. But interestingly, just like the Dictation Test of 1901, the author may intend to test his Australian readers in Chinese to force them to 'speak our language and adapt to our ways of thinking.'

Culture shock not only happens between Chinese and locals, but also between different generations of Chinese migrants. Many Chinese characters have an anxiety about losing their cultural roots. In (Leo Liu 2002), the Taiwanese Mr Zhang advises:

'When we Chinese live in a western culture, we must pay a lot of attention to our children', Mr Zhang remarked. 'If we don't they'll be subject to western ideology all the time. They become banana people—yellow skin, white mind—and will completely forget their ancestors' culture.'

(Liu, 2002:98)

Mr Zhang is strict with regard to his sons' education, forcing them to speak Chinese at home. The first generation of non-English background migrants usually keep their mother language, and wish that their children will not lose theirs. They preserve their culture, traditions and language, often transmitting them to their children.

In Wang Xiaoyu (Wang Ping, Patrick Wang)'s short story 《香蕉人》 *A Banana Person*, a Chinese teenager Aihua migrates with his parents to Australia. At the beginning, Aihua studies Chinese language very hard in the Melbourne Chinese School. Later on, in order to get into a good university, his parents allow him to drop Chinese and concentrate on English. His grandfather is angry and urges him to return to Beijing to study Chinese. Also, the principal of Melbourne Chinese School writes to Aihua's parents, 'There are three forms of filial impiety, of which the most serious is to have no heir. I wish that nobody among our children will become a *banana person* (yellow skin, white mind).' (Wang, 2003:14) Although Aihua goes back to the Chinese school, he asks his parents, 'This is an English country. Can Chinese language help me to enter the best university?' (Wang, 2003:15) Although this story is like a report rather than fiction with some Chinese clichés such as filial impiety, it shows the tension between two languages.

In (Liu Ao 1999), Fan Ping suddenly realises that her son, Xiao Lei, is becoming a banana boy. Her husband orders Xiao Lei to keep a diary in Chinese. This brings Xiao Lei to tears each time. When Sun Yuandong scolds him, Xiao Lei retorts, 'You would cry if I made you write a diary every night in English.' (Liu, 1999:340) Eventually Xiao Lei abandons Chinese altogether, and speaks English all the time. When Fan Ping recognises that harsh treatment is not going to get him to learn

Chinese, she then simply opens her own Mandarin-speaking Chinese language school. Many Chinese migrants rush to secure a place for their children at the school. These parents want their children to maintain the linguistic heritage.

When Wu Ming teaches Chinese in this school, he outlines the importance of studying Chinese: 'You really should learn what your mother tongue is.' (Liu, 1999:345) Xiao Lei objects, 'Our mother tongue is English. We're not Chinese; we're native Australians. What's the use of Chinese to us?' (Liu, 1999:345) Wu Ming tells the students that language does not have national boundaries. Even if you regard yourself as Australian, there is no harm in learning another language. Xiao Lei still disagrees, 'But we don't want to be different from locals. We want to keep our English-language way of thinking.' (Liu, 1999:345) Wu Ming tells the students that you can learn Chinese culture through learning the language. One student argues, 'We've heard that Chinese culture has a lot of nonsense. We really don't even know where China is. We've never seen it. We were born in Australia, and have grown up here. What relevance has China to us?' (Liu, 1999:346) Xiao Lei reasons, 'Our parents are handicapped by the fact that their English is poor. We're determined we're not going to be handicapped like them.' (Liu, 1999:346) The novel shows the tensions between Chinese and English from multiple angles.

Cultural incompatibility can even cause a generation gap within a Chinese family. In Zhang Aolie's short story 《未成年少女》 *A Teenage Girl*, a Chinese mother has a cultural generation gap with her seventeen-year-old daughter, Lucy, a year twelve student. The mother hopes Lucy will keep her traditional culture, but Lucy tends to be a banana girl. She does not like to speak Chinese, and follows her classmates' behaviour. The mother tries to push Lucy into focusing totally on study, but Lucy

thinks there is no contradiction between studying and having sex with her boyfriend. When the mother knows Lucy has got a boyfriend, she beats Lucy up. Lucy calls the police. She leaves her home and lives together with her boyfriend. Exceeding the mother's expectation, Lucy wins high marks of 95% in university entrance examinations. But the mother is still unhappy and complains, 'if she didn't have such a devil boyfriend, she would get 100% and be in the top fifteen in New South Wales.' (Zhang, 2002:57) This work shows a tension between the traditional Chinese thinking and the new Chinese generation that grows in company with Australian culture.

Cultural incompatibility is another dilemma. In Yuan Wei's short story 《不雪的地方与零零碎碎》 *The Place without Snow and Others*, the author uses the metaphor of constant constipation for his cultural incompatibility in Australia. The protagonist feels that it 'is too difficult to meld into Australian mainstream as a foreigner, and we always live in a corner.' (Yuan, 1998:135) The protagonist wants to keep his Chinese culture, and hopes his friends do too. The narrator *I* and his girlfriend Pei start to have different opinions less than two months after meeting. The narrator explains the reason:

Since Pei received baptism in church, she has allowed herself to blend with the Australian mainstream more and more. She has started to feel disgust with and look down on Chinese culture, including music and arts. However, she can't totally explain everything in English; thus, she still needs a mixture of Chinese and English to express her ideas.

(Yuan, 1998:105)

In (Ying Ge 1997), a character, comparing cultures, says, 'Coffee and tea don't taste the same.' (Ying, 1997:15) In (Leo Liu 2002), Meng Long and Huzi eat Beijing food and speak Mandarin all the time. Even their flat looks as if they are living in a mini-Beijing. Jiang Hui and Huzi have an argument about how to fit into Australian society, and Jiang Hui criticises Huzi:

'Huzi, you have to discard your Chinese peasant mentality. When in Rome do as the Romans do. You have come to Australia, so you should become like an Australian. As you are now, you're neither fish nor fowl: you're Chinese in Australia, and if you go back to China you'll be a pseudo-westerner. In the end you won't fit in anywhere, no matter where you go... You should toss out all the attitudes and life-philosophies you brought from China. They taste sweet there, but once you get to western countries, they are but weaknesses.'

'I certainly don't feel like a pseudo-westerner', retorted Huzi. 'Except perhaps for the beer. I feel more like a social outcast. It's not that I don't want to meld with Australia. But how can you when you don't even know what is being said? You've seen how peculiar these Guilaos are, and how they look upon us.'

(Liu, 2002:76)

It is no wonder that John Finch complains that the Chinese do not want to meld with the mainstream. He comments, 'When you lot come to Australia, you're like a tribe: speaking Chinese; eating chow mein; burning incense to Buddha; and acting as though you were an independent kingdom apart from the rest of us Australians.' (Liu,

1999:368) Conversely a Chinese-Australian accountant argues, 'We didn't emerge from a vacuum, and we are not Australian bred. We spent formative years in our own country. Do you expect us to cut off our own roots completely? It would be as impossible as you going to China and never speaking English again.' (Liu, 1999:368) It takes time to adapt to new culture.

When Meng Long leaves his 'mini-Beijing' he conflicts with locals at once. The inter-ethnic relationship between Meng Long and Jennifer fails. There is cultural incompatibility apart from PR problem. A cultural clash happens between them. Jennifer wants to find her dream lover in an oriental. But Meng Long comes to realise the only language he has in common with Jennifer is one of amusement and entertainment. When it comes to the substance of either culture or daily life, there is a great gulf. Jennifer 'believes in enjoying life while you can.' (Liu, 2002:178) While Meng Long likes to work hard and save money. When his former girlfriend Lin Chunhong is not on his mind, Meng Long believes himself in love with Jennifer. But whenever Lin Chunhong emerges from his sea of thoughts, his heart can accommodate no other. Lin Chunhong is the only person who can inflame his heart. Meng Long feels Jennifer is like an extraterrestrial being, particularly her relaxed lifestyle. Lin Chunhong is a symbol of Chinese culture, and Jennifer is a symbol of Australian culture. When two cultures clash, Meng Long looks to Chinese culture. The cultural incompatibility finally leads to their separation.

In most Chinese-Australia fiction, cultural incompatibility is revealed from the angle of Chinese characters. Whereas in (Liu Ao 1999), it is presented from the angle of non-Chinese as well. John Finch experiences a cultural journey from misunderstanding to curiosity, from conflict to intolerance. In the beginning, he

divorces Susan because she admires Chinese culture too much. He considers Chinese medicine to be a pseudo science. On behalf of the Hamilton Medical Association, he prosecutes Zhao Qian to stop those charlatans from China from inflicting. But after he loses this lawsuit, Dr Finch no longer disdains Chinese medicine. In fact he feels a grudging respect for this Doctor of Chinese medicine, and even for Chinese culture itself. He imagines that if she had spoken in her native tongue in the court, it would have been even more intriguing. He even envies her ability to enrich her life with two languages. It gives her a wider personal space than he enjoys. Finch thinks, 'Her ability to read Chinese, with its vertical print, gave her authority in acting as spokesman for Chinese medicine.' (Liu, 1999:147) After he goes to see Zhao Qian about quitting his alcohol and tobacco addiction, they gradually become friends.

However, after they come to together Finch and Zhao Qian become incompatible through different customs and values. Then Finch returns to his racist attitude. They have been living together for ages, but Finch does not want to marry her because he believes in white superiority. Zhao Qian asks him:

'How are you different from me?'

Finch held out his arms next to Qian's white arms, and said, 'Look at our skins, and you can see the difference.'

'Your arms are whiter than mine. What does that prove? We both have one nose and two eyes. And we're both higher animals that eat, drink, shit, and sleep, are we not? If you think you're immortals that don't eat or drink, don't shit or sleep, don't belch or fart, then you can presume superiority. What basic differences are

there between black skin and white skin? They're both human. Just as black cats and white cats are both cats.'

'So why don't you have a white skin?'

'I can't stand your shallow ignorance!'

'Then, you are welcome to leave.'

(Liu, 1999:322)

Cultural incompatibility affects their relationships, and makes them sick of it. They argue frequently and finally separate. From that point Finch starts to hate Zhao and even Chinese culture. He thinks, 'Eastern culture and Western culture mix about as well as fire and water when it comes to their outlook on life and its values. If migrants wish to maintain their inherited culture, they would best go back home.'

(Liu, 1999:367)

In another case in *Golden Dreams*, Wang Wenqian goes to a bar with his colleagues Sharon and others. Because he has no idea about Australian Rules football or cricket, nobody wants to talk with him. When they chat excitedly, he feels just like a dog.

'The master ties the dog to a tree, then goes into the shopping centre. All the lonely dog can do is watching others.' (Liu, 2004:587) When his colleagues buy countless beers, he buys only two middies for himself. Sharon and other colleagues laugh at him for being a miser. Wang Wenqian explains that Chinese believe that 'when you have something you should think about saving because you may have nothing one

day.’ (Liu, 2004:588) Sharon tells him, ‘Do what you like, and don’t take your money into your coffin. Understand?’ (Liu, 2004:589) This novel reflects differing views through different characters: the Eastern view and the Western view, possession and loss, cultural preservation and rejection, ethnic isolation and assimilation.

4.1.3 Who am I

When the Chinese come to settle, they are often in a dilemma about fitting in mainstream Australia. In migrant literature, the question *Who am I* is often raised. As Chinese-born Australians, some feel that they belong to neither Australia nor China. They are in limbo. Who are they? A Chinese? An Australian? Or a banana person? Or half and half? Or nobody? An Extraterrestrial? A foreigner? A stranger? Or the Other? And what do they want to become?

These questions have dominated the thinking of many Chinese-Australian authors. For example, in Sang Ye’s *The Year the Dragon Came*, one interviewee asks, ‘Who am I? What am I doing here? What have I come here to do?’ (Sang, 1996:82) Chinese characters fall into an awkward space between Chinese-speaking and English-speaking worlds. In (Ouyang Yu 2002), Wu Liao asks himself, ‘What am I doing here without a future?’ (Ouyang, 2002:173) In (Liu Ao 1999), Dr Hao Xuewen comments, ‘To be here in body while your heart’s in China can only result in you failing to be a complete person inside or out; neither side can reach its full potential. All you can do is to become some sort of grotesque pseudo-Westerner; a fence sitter belonging to neither side. A sort of Chinese quisling.’ (Liu, 1999:357) They are lost

at a strange land. The identity crisis is caused by obsession with motherland, displacement and non-recognition.

After the honeymoon, Chinese characters tend towards homesickness and nostalgia, a common theme in Chinese-Australian fiction, especially during the Australia as a place of settlement period. In (Liu Guande 1991), the narrator uses a method of 'counting days happily' to treat his homesickness. He assumes a date to return to China so that each day is that much closer to his return. Anticipation of the return date seems to make his hard life easier. In (Leo Liu 2002), when Meng Long works at a plastic factory, he lets pictures pass through his mind—of his wife, his parents, and of his life in Beijing. Thus he can find some equanimity at work. 'He'd formed the opinion that leaving your home was like playing a practical joke on yourself... He felt like a victim of the Tangshan earthquake. His familiar environment vanished, he was left in a world without family, without love, even without hate.' (Liu, 2002:48)

In Chinese traditional culture, falling leaves must return to their roots. They must return to their ancestral home to be buried. In (Liu Ao 2004), before Wang Zhenbiao leaves, his father digs up some yellow dirt from his backyard, and sews it into a white gunny cloth. He hands the dirt to his grandsons and tells them, 'If you are homesick, you can sniff the yellow soil. You will always be on the motherland, and your homesickness will go. When you see the soil, you will not bring disgrace upon our Chinese ancestry in a strange land. Because of the soil, you will return to your motherland again one day.' (Liu, 2004:42) In this novel, when Chinese gold diggers die in Australia, their tombstones always 'face China.' (Liu, 2004: 180) No matter where the first Chinese generations roam, they never forget their birthplace. Wu

Ming presents his views vehemently, 'wherever we go, we will never lose our deep love of China, because we have dragon's blood in our veins, and China gave us life.' (Liu, 1999:59) Chinese believe that a child does not despise its mother for being ugly, and a dog does not despise its owner for being poor. Ying Ge expresses his obsession with China in the author's note in his novel (1997): 'no matter how far they go, they are always descendants of the Yellow Emperor in the yellow land, where they were nourished and grew up.' (Ying, 1997: blurb)

Even a sports game can cause obsession with the motherland. When the Socceroos met Italian team in the 2006 FIFA World Cup in Germany, most of the Italian-Australians supported Italy rather than Australia in Lygon Street in Melbourne. It is similar when Zhao Qian and John Finch watch a live telecast of a women's basketball game—a semi-final between Australia and China. Zhao Qian begins cheering wildly for the Chinese team. When Australia scores she lets forth a strange sound as if to trying to prevent the ball going through the hoop. When an Australian error occurs she whoops loudly, taking great joy from their mistakes.

John Finch intends to be impartial, but he is sweating for the Australians. He becomes annoyed with Zhao Qian, and tells her to shut up. But she only calls out even more loudly. Finch reminds her, 'You're Australian now. You should be on the Australians' side. Why are you supporting foreigners?' (Liu, 1999:335) Zhao Qian suggests these women are her blood sisters. How can they be foreigners? Finch suggests, 'If that's the case, you should go back to China with them. We don't need fickle fair weather people like you here.' Zhao Qian tells him, 'I'm an Australian, and I have the same rights as you. You have no right to speak to me like that.' (Liu,

1999:336) The two of them begin calling out and cheering the team they favour. The teams are locked in a tight struggle, and tie right up to the dying moments. Zhao and Finch both get to their feet and stand in front of the television, gesticulating and stamping their feet. In this tense finely balance situation, the Chinese scores another point, and the Australian team counterattacks fiercely but is unable to find the necessary strength to reply. 'Finch was so worked up he hurled the remote control at the television screen. Ping! It exploded with a flash and a puff of smoke, and the fluorescent tube burst angrily.' (Liu, 1999:336)

Homesickness not only comes from patriotism, but from displacement and non-recognition. Displacement is a common theme in migrant literature and is a common tragedy of Chinese exile in Australia, and non-recognition is the main cause. As an artist, Huzi feels that from 'somebody who likes to walk tall' in China he has become nobody and 'worth less than garbage' in Australia. (Liu, 2002:28) Huzi is really in a bind. He complains, 'Australia is a good country. However, what can we do? We have no status. We don't know the language. It's these things which affect us so badly here.' (Liu, 2002:28) There are so many ways he is not his own man. He goes to streets to sell his talent at a very cheap price by painting portraits. He thinks that 'A free country isn't free.' (Liu, 2002:57) He does not want to do physical labour but he does not know enough English to exist otherwise. He asks Meng Long, 'You tell me, Long, how I can carry on. Bloody Melbourne! I hate this useless drifting along!' (Liu, 2002:41) Huzi feels that his talent is wasted and it is all so painful. He sees no hope and exclaims, 'Why the devil did I come here? It's really too much. I'm going back next July, no matter what!' (Liu, 2002:41)

In the preface of the Chinese edition of *The Ancestor Game*, translated by Li Yao, Alex Miller tells readers, 'Lang Tzu comes from a true person, and he was my friend... As an artist, his talent was never recognised in Australia. As time passed, he felt more and more disheartened. Finally, he commits suicide by shooting himself at the age of fifty.' (Miller, Li Yao trans, 1995:1) This novel deeply discloses the migrant's inherent predicament and displacement. In the original English, when Lang Tzu learns that Chairman Mao had died in 1976, he tells the narrator Steven Muir, 'They might let me go back now.' (Miller, 1992:294) Steven is surprised that Lang Tzu still wants to go back China after forty years in exile. Lang Tzu laughs, 'You'll never understand us.' (Miller, 1992:295) The narrator thinks that the reason for retaining hope of going back is 'because there really is something different and special about being Chinese.' (Miller, 1992:295) The narrator comments:

The part of him I'd not taken seriously was his foreignness, the possibility that he might really be a *peregrinum*, a stranger among us, a genuine *lang tsze* who could return home enlightened, redeemed and reconciled, no matter how long he'd stayed away. In seeking to confirm my own unclear sense of Australianess, what I'd never considered was the chance that Lang might not see himself as an Australian at all. I began to test an image of him as a foreigner. I let the word sidle into my mind and accompany the image: foreigner. On the face of it a descriptive appellation, an appeal to neutrality, a form of applied classification, indicating something neither good nor bad but simply other.

(Miller, 1992:296)

Like Peter Allen, Lang Tzu as a first generation immigrant cares greatly about his

roots. Even though Peter Allen spoke the same language as Americans, and was recognised in the USA, he still called Australia home. Chinese characters have a different culture and find it difficult to be recognised in Australia, thus, it is not difficult to understand Lang Tzu's obsession with China. As Lang Tzu has borne this pain of non-recognition for forty years in Australia, he tends to return to his homeland whenever the opportunity comes. In Chinese traditional culture, one is willing to die for someone who is appreciative of his or her talents. But the narrator regards Lang Tzu as the Other and he 'never would understand.' (Miller, 1992:295)

In fact, displacement happens to most migrants. Waten's *Knife* reflects the culture shock of European migrants and themes of anti-racism. In the short story, the Italian young man Plinio feels that he is an orphan in Melbourne. He misses his village, his family, his friends and the village girls in Italy. He expects to go back to Italy to marry. Plinio cannot make local friends, and is very lonely in Melbourne. Just because he stares at an Australian girl in a street, he is abused in public by Tommy Lawler, a young local racist. Tommy declares, 'I can't stick dagos,' because 'they had taken the jobs of Australians.' (Waten, 1978:35) When Tommy tries to provoke him, Plinio replies, 'No understand.' (Waten, 1978:36) Tommy sneers at him, 'That's what they all say. You understand all right when you want to.' (Waten, 1978:36) Then Tommy takes off his cap and throws it into the gutter. Plinio does not want trouble, and just picks up his cap. Next weekend, Tommy and his mates block Plinio's way and says, 'Still around, you dago...?' (Waten, 1978:38) Tommy suddenly raises his fists and punches him. Plinio is hurt. When Tommy strikes him again, Plinio cannot stand it any further and puts his knife into Tommy's body. Tommy 'fell back against the wall, blood flowing out of him.' (Waten, 1978:38)

Plinio's Australian dream is ended by a racist, and the racist pays a blood price as well. Even a European migrant is ostracised by some locals, one can understand what a Chinese migrant may be met. Wu Ming realises, 'No matter where we go, others always regard us as Chinese.' (Liu, 1999:58)

Like Lang Tzu, Meng Long's talent never gets recognition in Australia. He always dreams of resuming his former journalistic profession in Australia, but he is frustrated by the language barrier and cultural difference. He is unable to work as an English-language reporter, and simply keeps wasting his talent in factories. This novel catches the experience of migrants with the tensions between social acceptance and non-recognition. Meng Long admits, 'I'm a displaced person. Deep down inside I've felt the chill of exile for some time.' (Liu, 2002:228) In the pallet factory, he feels weary and asks himself, 'What am I doing here?' (Liu, 2002:137) He continues to ask himself the same question over and over again. He takes his hammer, using his whole strength, and attacks the pallet savagely, shouting as he hammers, 'Bloody Australia! Bloody! Bloody! Bloody!' (Liu, 2002:138) His workmates stares in disbelief as he continues shouting, 'I did all right in China! What the devil had traduced me into coming to this rotten land where I have no family, no love, nothing.' (Liu, 2002:138) In spoken Chinese the name Meng Long sounds like 'Dream of Becoming a Fierce Dragon'. But his dream of becoming a hero is never realised. He complains, 'When a dragon lies in the shallows, it is nibbled by shrimps; when a tiger comes down to the plains, it is harassed by dogs.' (Liu, 2002:217) He declares, 'a migrant is a simpleton who regards anywhere else as better than where his home is.' (Liu, 2002:219)

In (Ouyang Yu 2002), Dao Zhuang shows his anger about non-recognition: 'I

regarded Australia as a land of opportunity. However, that opportunity seemed to exist only for Australians and people from other counties of the British Commonwealth and not the likes of me.' (Ouyang, 2002:25) He has a PhD degree qualification, but he tells his readers, 'I was not employed throughout my sojourn in Australia, not even for a day, not even when I became a citizen.' (Ouyang, 2002:215) Dao Zhuang lives on the dole in Australia, and receives his A\$250 a week from Centrelink, which he gets it 'without lifting a finger.' (Ouyang, 2002:215) Dao Zhuang seems to enjoy using taxpayers' money, in the form of welfare payments, to fight against non-recognition. Readers can see that he does not really care about getting a job. When he is short-listed by WA University, he writes a letter to the judging panel, 'White Australia University! Is that what it stands for? Here then is to you, the bloody capitalist bait of an application to a coloured genius who defies you and your idiotic system.' (Ouyang, 2002:350)

The characters often have double cultural confusion in Chinese-Australian fiction. On one hand some of them still call China home even after becoming Australian citizens. On the other hand, when they return to China, they have difficulty in fitting in there as well. In (Liu Ao 1999), the name of the protagonist Wu Ming sounds 'a nameless person' or 'nobody' in Chinese, which implies the alienation and dislocation of these Chinese characters in Australia. Wu Ming is really engaged over the five years in Australia in a fierce struggle whether to go or stay. And he wonders why he would want to make another country his home. Wu Ming declares, 'If we are thrown into the bosom of a stepmother, even though we resolve to cherish her, we always take the side our real mother when it comes down to judging between them.' (Liu, 1999:59) He declares, if he can find something to interest him in China, he will not be transferring allegiance. Wu Ming tells his former colleagues at *Panda Daily* in

Beijing, 'Although I desired to stay in Australia, I was there a long time but never did manage to blend in with the Australian society.' (Liu, 1999:58) However, when he returns to China, he would not have fitted there either. He finds that his hometown has changed, and it is no more his Beijing. Moreover, his values have mixed with some Australian values. He becomes the Other in China as well. He jokes that the best solution would be to take a sword and cut him in half, so that one half could stay in China and one half in Australia.

Wu Ming is in cultural marginality, straddling two cultures. Before he comes back to Australia, he summarises his feeling to his ex-wife:

'We live completely on the fringe. In Australia we concentrate our longing into coming home. But when we're here we remember all the good things about Australia. We gain something from both sides, yet we can't totally rely on either. People here look on us as visitors, and over there we are divorced from the mainstream society. Which would you say would the better place for us to live?' (Liu, 1999:259)

Chinese characters do not forgo their cultural roots. And although they try hard to melt into the Australian mainstream, they often fail. Squashed by two cultures, they are confused about *Who am I*. Death often becomes a symbol for solving identity crisis in Chinese-Australian fiction.

In Zhang Zhizhang's mini-fiction 《家》 *Home*, the author uses a koala killed on the road as a metaphor for a Chinese student's displacement. The koala is crushed to

death by a vehicle because it leaves the tree; the student dies in a road accident because he leaves his China home. Liu Haitao (1996) points out that their deaths arise because they leave their home and roots. If such a metaphor seems superficial, Wen Tao's short story *Unexpected Romance* uses an insightful metaphor to express identity confusion: a Chinese man's love of Australia only can be realised in world of dreams.

Lin Da (Wei Kangning)'s novella 《天黑之前回家》 *Back Home before Dark* uses a metaphor of dead bodies to express identity displacement. It tells a family story of three generations of Chinese women and their transformation wrought by time and space, from past to today, and from China to Australia. The protagonist, *I*, is a Chinese student. Her identity anxiety is revealed through her mother's medico-legal expertise for dead bodies in a hospital in China. As a doctor, her mother mistakes one body's label for another. Her mother 'found it interesting because it seemed to put a monkey label on a horse's body.' (Lin, 1999:121) As such a mistake confuses the identity of the two bodies. Chinese students are like the mixed up bodies, in that they have no voice to explain themselves in Australian mainstream. They have lost their original identity, and do not know *who am I*. Although the allegory of dead bodies stretches the identity crisis, it offers an angle of view to show the displacement.

In Yuan Wei's short story *Hopeless Sydney*, the narrator *I* loves a married Chinese woman, Qi. Qi wanders between her Australian husband and *I*, which implies confusion between two cultures. The narrator feels despair for this hopeless love. To use black humour to present culture shock, the narrator declares, 'I often remind myself that I must be alive, alive. Australia doesn't hold my grave.' (Yuan, 1998:91)

In (Leo Liu 2002), death becomes a symbol of Meng Long's drifting life. When he struggles with culture shock in Australia, his wife in China forsakes him. The Easter holiday comes. Meng Long is moping alone in the house, listening to a classical symphony on the radio. 'On Good Friday—God's day of suffering—the heavens were black. Rain was teeming down.' (Liu, 2002:94) It uses the metaphor of Good Friday to show Meng Long's despair and thoughts his own death. The trees outside quiver and bow before the wind, as though in harmony with the melancholy music. 'The gently throbbing melody seemed to be singing the endless homesickness in his heart. He had no idea where the future would take him. He didn't want to return to China and could see no end of his days of misery here.' (Liu, 2002:94) It presents a tension between his exile and his displacement caused by the identity crisis. From beginning to end, Meng Long seems so displaced that he often thinks about death. After Jennifer leaves him, he feels that death perhaps is not an event to be feared. Living subject to cultural displacement seems worse. 'The cowboy hero he so admired had ridden off into the sunset. When you hit rock bottom, and there's no one to give you moral support, you simply keep on your lonely way, like the hero in a tragedy.' (Liu, 2002:192) When Meng Long awakes in the morning, he cries, 'Damn! I'm still in hateful Melbourne. Still in bloody Australia!' (Liu, 2002:192) He has just enjoyed a beautiful dream in which he has returned to Beijing. The skyscrapers in Beijing outnumber those of New York, and tens of thousands of workers are painfully constructing more freeways than there are in Australia. In his dream, Beijing has become the capital of the world. 'But now it seemed everyone on earth was dead. Nothing stirred.' (Liu, 2002:192) Meng Long totally loses himself in a strange land.

Other metaphors are used in Chinese-Australian fiction for the tension between cultures. Wu Ming declares, 'Yet if we drifters did not have the pull from our native land, we would be like kites with broken string, not knowing where to land.' (Liu, 1999:59) In (Liu Guande 1991), the narrator dissociates himself from the Australian mainstream, and drifts around Chinatown. He describes himself as 'a marmot'. Shen Yuanfang (2001) comments, 'the theme of alienation and rootlessness is reinforced by the author's figuration of metaphors.' (Shen, 2001:94) Shen Zhimin's short story 《与袋鼠搏击》 *Fighting with Kangaroos* uses a metaphor of a Chinese student fighting with kangaroos as he travels around after he loses his job, to imply his spirit of fighting relentlessly and of reconciliation with Australian locals.

In (Yan Tiesheng 2001), Jiang Yifu raises the same question of *Who am I* through the metaphor of a UFO. When he writes his English homework: *Who am I*, he imagines that he becomes an Extraterrestrial, 'I cannot remember how long I have been an Extraterrestrial, but only know I have black hair and yellow skin. What is my name? Who am I? I have no idea. I have to learn their language, and eat their food. I have to start to learn everything from the beginning, just like a babe... I want to go home!' (Yan, 2001:35)

The theme of alienation is a further revealed through metaphors in *Bungee*. Because the Chinese characters become the Other in both Australia and China, they are keen to find an ideal land to fit in. The anxiety of *Who am I* is presented in a dream. On the way back to Australia with Peng Gang and Susan, Wu Ming has a dream. He hears the gentle voice of a woman emanating from the loudspeakers: 'Greetings to all passengers! Welcome on board the spaceship *Goodluck*. Our spaceship has travelled

eighteen trillion light years and will soon arrive at the heavenly body *Blue Star*.

Please prepare to land everybody.' (Liu, 1999:283) Wu Ming, Peng Gang and Susan float gently through the white mist like fairies, until they slowly descend onto Nirvana—a happy place to get rid of the anxiety of *Who am I*.

When Susan wonders whether the Extraterrestrial speaks English or Mandarin, the Extraterrestrial tells them, 'Without discord or misapprehension, we can speak with mutual comprehension.' (Liu, 1999:284) The language barrier has been eliminated. When Susan shows her passport, the Extraterrestrial sings, 'You are free to cross where're you will, all men will be your brethren still.' (Liu, 1999:285) There is no identity crisis, and from the Extraterrestrial's song Wu Ming feels there is no cultural prejudice:

There are no isms or schisms here.

Equality and freedom are all we hold dear.

A good life in perfect harmony,

Untouched by poisonous jealousy,

Underhand plots or cruel slander;

No class or rank to tear us asunder.

(Liu, 1999:287)

When Wu Ming awakes, he recaptures the unfettered freedom of his visit to *Blue Star*, and longs to cruise forever in its free and easy milieu. But as the plane is landing, he knows that, even if he travels to the edge of the universe, he could never resist the myriad magnets that pulled him back to his destiny in the real world. In the real world, he does not really know *Who am I*.

Identity anxiety is strongly presented in *Birds of Passage*. The narrator Seamus O'Young, who is an ABC (Australian-born Chinese), has no sense of belonging to any culture. The author leaves the image of Seamus vague for readers to get a sense of his displacement. Huang Yuanshen (1997) comments, 'the description of Seamus O'Young is vague with a little bit here and a little bit there. Even if readers wanted to follow his life's journey, they would be unable to build up a clear picture.' (Huang, 1997:464) O'Young is suffering cultural confusion because he has been denied by both sides of his origin. The narrator himself explains, 'I saw myself as a foreigner, and this view pushed me into situations where it became fact.' (Castro, 1999:22) In Chinatown, 'I feel at one with the people, but then the strange tones of their language only serve to isolate me.' (Castro, 1999:9) Whereas when he meets Australians, 'I felt the vast distance between myself and everyone with whom I came into contact.' (Castro, 1999:27) When a customs officer is wondering who is he, he feels the pain of being rootless: 'Yes. ABC. The first three letters of the alphabet. It was a classification which straddled two cultures. Yes. ABC. I am a refugee, an exile. My heart and my head are in the wrong places. There was no country from which I came, and there is none to which I can return.' (Castro, 1999:8)

Even when he thinks of himself as an Australian, the locals regards him as a stranger. He goes to find a job in a factory, and he and the boss Mr Gold have a conversation:

'My name is Seamus O'Young. I've come about the job.'

'Oh, yes. Vat ist you say your name?'

‘Seamus O’Young.’

‘Such a funny name for a Chinese.’

‘I’m Australian.’

‘Really. Hum. You haf some Chinese blod. I can see that. Your fater ist Chinese?
Your mutter?’

‘I don’t know. I’m Australian.’

‘That ist unfortunate... but ve try you out chust the same.’

(Castro, 1983:24)

This is irony. The author mocks the boss’s English in order to show that Seamus O’Young’s Australian identity is stronger than the boss. The identity crisis not only comes from the character himself, but also is caused by the pressure of some locals.

Another Brian Castro’s novel *After China* (1992) is about a romantic relationship between an Australian female author and a Chinese architect. Alison Broinowski (1996) thinks that Brian Castro ‘continued to record what he saw through the fictional telescope of the author’s mixed heredity.’ And ‘It was the revival of the immigration debate in Australia that caused him for the first time to sense a “kind of schism” between himself and other Australians, to feel that “people are looking at you in a different way, and that you don’t really belong”.’ (Broinowski, 1996:228-229)

However, the anxiety of *Who am I* is a narrow-minded feeling. It often shows lack of confidence in identity and refusal to join with the host culture. Such a feeling easily leads to Sinocentrism, cultural isolationism, and even anti-Australianism. Broinowski (1999) comments that ignorance of Australia is a common theme in Asian Australian fiction. She thinks that some Chinese-Australian fiction 'talk in similarly Sino-centric, rejecting, terms, and for most of these writers, Australia remains a distant miasma outside the daily struggle of their lives. Some have no Australian friends.' (Broinowski, 1999)

The Eastern Slope is a typical example. Brian Castro comments that this novel is 'Rabelaisian in scope. We are constantly up-ended as it tackles head on the cultural icons of Australia and China with an overload of grittiness: a bastard language that wails, moans, mocks and renews even as it becomes the target of its own barbs.' (Ouyang, 2002:blurb) However, the narrators often tend towards cultural prejudice, and sometimes even towards anti-Australian culture because of their cultural dilemma. In this 'self-revealing book' (Ouyang, 2002:blurb), two main narrators Dao Zhuang and Wu Liao keep their anger and humiliation from the anxiety of *Who am I*. Even the names of protagonists imply some China-centric meanings. Dao sounds like Taoism in Chinese, and Zhuang reminds us of Zhuang-zi who was a great Taoism master. Dao Zhuang (or Zhuang Dao, Zhuang is his family name and Dao is his first name) is a symbol of superior Chinese philosophy. Dao Zhuang declares, 'Fuck the Western, capitalist formality!' (Ouyang, 2002:224)

When Dao and Mr Wan have a dinner in Shanghai, they exchange anti-Australia views. Mr Wan comments, 'Australia is but a small brother' and 'nothing to compare

with America.’ (Ouyang, 2002:40-41) Then he tells Dao, ‘Besides, it’s like a hell when there are no friends, no relatives, no faces of your own race. I mean, you cannot even make friends with a foreigner, can you? Those bloody white people keep to themselves and never come to you unless in business.’ (Ouyang, 2002:41) Dao Zhuang agrees, ‘white people were not what they made out to be, powerful, always in the right, honest and straightforward.’ (Ouyang, 2002:41-42)

In the chapter of *Interlude: Notes on the Aussies* of this novel, the author writes, ‘Australians are an extremely snobbish people.’ (Ouyang, 2002:169) Australian women are especially ‘unlikeable’, and ‘their voice is the coldest, the hardest and the most emotionless in the world.’ (Ouyang, 2002:175) Australian men are ‘jealous’ and this ‘may partly explain their miserliness.’ And ‘it is miserliness with friendship for it is hard to make friends with any Australians who, I observe, do not make friends with each other a lot.’ (Ouyang, 2002:171) Moreover, the author comments, ‘Fear of confrontation is also a characteristic of Australians.’ His example is ‘one word is wrongly said and the relationship is at an end. With the so-called intellectuals, it is even worse.’ (Ouyang, 1999:174) This cultural prejudice and intolerance lead to a view of absolutism and isolationism.

Narrators often make assertions to show their anger and cultural bias. Western female characters are often stereotyped from the viewpoint of Occidentalism. For example, when Dao Zhuang tells a female student, Ant, about the Cultural Revolution, he ‘wondered if he had not mistaken her amusement for her fury because sometimes it was hard to tell with an Australian woman. When she laughed, you don’t know if it was genuine... and the more educated these women were, the more like men they would look.’ (2002:357) Traditional Chinese culture emphasises masculinity (male

chauvinism), a traditional Chinese prejudice that has lasted for more than two thousands years. In fact, as Elder Yuan points out in *Bungee*, 'Because of the variation in education, every nation has a mishmash of beliefs and creeds, and both good and bad aspects... Human beings have both angel and devil within them. You can't claim that some Chinese are bad, so they're all bad, or, some Caucasians are good, so they're all good.' (Liu, 1999:358)

There is another extremist narrator, Wu Liao, in this novel. In fact, Wu Liao's story is an extension of that of Wu Zili who is the protagonist in Ouyang's Chinese fiction 《愤怒的吴自立》 *The Angry Wu Zili*. The author introduces him, 'Once he attempted suicide in China while a university student. That is recorded in a full-length novel that remains as yet unpublished in Chinese.' (Ouyang, 2002:50) This Chinese novel was first self-published in part in his *Otherland* (no. 3 1997, pp. 27 to 44), under his pen name Zuo Yu. The novel is about the decadent sentiments of Wu Zili in the 1980s in China. He cannot defy the Chinese traditional culture and communist ideology in China, and suffers from being a social misfit. As presented in the brief blurb in *Otherland*, Wu Zili 'thinks about death all the time, and plans how to commit suicide. He hates everyone, and thinks others are his hell. Finally he attempts suicide again.' (Zuo, 1997:27) In the preface to the story the author quotes Wu Zili's cry of 'Fuck you all!' and 'destroying the whole world through self-destruction.' (Zuo, 1997:27) He becomes a depraved and dangerous man, especially in his demoralisation of juveniles.

Wu Zili is portrayed as an anti-culture hero, using the metaphor of his sexual anxiety for his cultural identity. Ouyang Yu (1998) opines that a problem in Chinese-

Australian writing 'is that many writers write freely about sex as if this is the only thing that interests them after they gain freedom in this country.' (Ouyang, 1998:86) Ironically, he himself seems to enjoy the explosion of explicit sex. The extract describes Wu Zili's sexual setbacks from beginning to end by using crude vernacular. Wu Zili's cynical character is revealed through his sex impulse, an anti-social behaviour damaging to civilisation. It gives vent to the character's resentment against society through his sexual inhibition. In the text, there is a full-page illustration of an oil painting of a male nude with a huge penis in *Otherland* (Zuo, 1997:39). Pornography is banned in China.

Towards the end of the novel, the author borrows a technique from the last chapter of James Joyce's *Ulysses* (1922)—no punctuation between sentences—to show the strong sexual anxiety of the character. James Joyce created the new narrative technique to break the traditional English mould. *Ulysses* challenged the literary traditions of his day. But *Angry Wu Zili* simply rambles about sexual promiscuity, and there is nothing new, just copying some other's technique. Although the author uses post-modernism in his work, he only succeeds in obfuscation because it lacks innovation. *The Angry Wu Zili* seems like a long post-modernist poem rather than fiction. There is no interesting story, only a rambling fantastic nonsensical dialogue by an angry man. Under Mao's Cultural Revolution, Wu Zili has a crisis of faith in Chinese culture, and is confused about *Who am I*. Wu Zili's anxiety about *Who am I* is shown through his railing against Chinese culture.

As a continuation of Wu Zili's story, Wu Liao comes to Australia to seek his Western cultural dream. However, Wu Liao goes from one extreme to the other, and

adopts an anti-Australian culture. The name of Wu Liao is a homophone for bored in Chinese. He always feels bored in Australia and adopts an anti-Australian attitude. When Wu Liao and Dao Zhuang regard Australians as the Other, their confusion about themselves is unavoidable. Wu Zili, Wu Liao and Dao Zhuang are bored and angry no matter where they are. They seem cynical, small minded, narrowly self-interested, and materialistic. They reject both cultures no matter whether in Australia or China. They are fence sitters belonging to neither side, thus they do not know *Who am I*.

This novel keeps the anxiety of *Who am I* from beginning to end. The third narrator, Warne (Wang Fu Fei), is another unhappy character. His poems are rejected in China because of censorship. But he hates free Australia more. At the end of this novel, Warne declares he wants to leave Australia, because 'a Chinese will never be accepted in this country. As long as he remains Chinese, he will remain a third-class citizen, maybe a four or sixth class.' (Ouyang, 2002:388) Like Dao Zhuang and Wu Liao, Warne is angry at Australian culture. They complain incessantly, but do not want to think about how to fit into Australian mainstream. They live in Australia but regard themselves as 'foreigners'. In the last of sentence of the novel (except the last chapter written in Chinese) Warne concludes, Australia is 'a hopeless country, a country that is designed for our unhappiness. I am sick of it. I just want to go back to China.' (Ouyang, 2002:390)

For many Chinese-Australian writers the anxiety of *Who am I* limits the imagination of their creations. They focus on cultural conflict, and overlook the benefits of mutual infiltration and interaction even tending towards Sinocentrism. Although culture shock is a main theme in Chinese-Australian fiction, some Chinese-

Australian authors have managed to think further than cultural differences.

4.2 Beyond Cultural Difference

Most migrants go from cultural confusion to fusion, experiencing culture shock, but accepting the new country, and adopting a hybrid culture. Their culture shock is an opportunity to learn and acquire new perspectives, to better understand the difference.

Some Chinese-Australian fiction does adopt a hybrid narrative stance to bridge this cultural gap and reflect this transition. Some works replace *Who am I* with *I like who I am*. Characters gain a new pleasure, and sense of humour is experienced through mixing cultures. They reach a psychological balance, a feeling of belonging to a big Australian family. They gradually cherish affection for the new home, and a re-evaluation of old ways and new values. Characters realise that the new culture has good and bad things to offer. They define themselves and establish goals for their hybrid cultural roles, and are proud of who they are.

4.2.1 Infiltration and Interaction

The two cultures have been infiltrating and interacting with each other since the gold rush era. In some Chinese-Australian fiction the characters remain open to new ideas and experiences without losing their own beliefs and attitudes.

Golden Dreams reveals the advantage of interaction between different cultures.

When London's daughter Lisa sees that Wang Zhenbiao uses kung-fu to beat her

father in a fight, she starts to forgo her prejudice against Chinese people. She tells her mother, 'Kung-fu really is an art.' (Liu, 2004:86) After that she often goes to visit the General Guan Temple in the Chinese village. She becomes curious about Chinese culture. When Wang opens a Chinese language school and a kung-fu school in the Chinese village, Lisa enjoys learning them. Later on, Lisa helps Wang run the Great Chinese Restaurant in Chinatown, and 'Chinese food became a favourite taste for locals.' (Liu, 2004:256) When The Commonwealth of Australia is established in 1901, it is welcomed by Chinese citizens. Wang organises the Chinese community to make the world's longest dragon, one hundred and forty metres long. They parade through the streets of Melbourne with more than two hundred bearers. 'The dragon assembly is enormous, and the tail wriggles in and out as if a real dragon walks slowly along in the Australian land.' (Liu, 2004:278) Through such events this novel shows how Chinese traditions have influenced Australian culture.

In fact, Chinese culture has become part of Australian multiculturalism, admired by many Australians. *Bungee Jumping* shows not only culture shock but also how two cultures attract each other. Susan Kelly is an admirer of Chinese culture. She studied in Taiwan, and brought back boxes of oriental treasures. She is absorbed in Chinese music, chess, calligraphy and painting, and teaches Chinese in a school. At home she teaches Chinese to her young son, Mark. Her home virtually becomes a little China, crammed with Chinoiserie. She marries a Chinese, Peng Gang, and comments to him, 'It's a strange world. I'm Australian but I'm happier with China and Chinese civilisation. You're Chinese but you prefer to remain in Australia.' (Liu, 1999:396) Different cultures not only reject each other, but also permeate each other.

Some Chinese-Australian novels also show how Australian culture influences the

Chinese community. They provide the historical and cultural background to Australian customs and social conditions, as experienced by Chinese immigrants. Institutions and traditions are revealed mostly from a Chinese perspective. Australian culture has been revealed to Chinese readers around the world with descriptions, which range from Aboriginal culture to Australian multiculturalism, from a fair go to mateship, from tourist attraction to local colours.

Zhang Zhizhang's novella *The Moonlight* (1992) shows Australian rare birds and animals, wood chopping competitions, and the natural environment. In some of Huang Weiqun's short stories, Australian marketplace customs are shown through a series of Chinese peddlers' tales in a market in Sydney. In (Liu Guande 1991), using structural-realism, there is a foreword to each chapter, which give a journalistic report that, although irrelevant to the story lines, outlines Australia's social, political, cultural and historical background. In Xiao Wei's short story *A Stop in Paradise*, the celebration of Christmas and Australia Day in an aged care centre is presented.

Oz Tale reflects Australian culture through the filter of an uneasy personal experience during the period of Australia as place of settlement from 1989 to 1993. It is concerned with cultural interactions and seeks to offer insight into events within its particular microcosm. Readers go sightseeing in major cities such as Melbourne, Sydney, Adelaide and Canberra; and tourist attractions such as Sovereign Hill, Sydney Opera House, Adelaide Casino and Parliament House. Magnificent landscapes such as the Twelve Apostles, the Dandenong Ranges and Mount Buller are experienced through the eyes of Meng Long and other Chinese characters.

Australian institutions covered in the story lines include the legal system, the world

of business, federal elections, media, farming, and footy. Local colours include Cup Day, Moomba, Melbourne International Festival of Arts, New Year's Eve and Christmas Eve celebrations, Queen Victoria Market, shopping, BBQs, Melbourne weather and even hay fever. Descriptions are often given a Chinese flavour. For example, at the beginning of the novel, the weather in Melbourne is described like this:

He was buffeted by a blast of icy wind as he disembarked from the aircraft at Melbourne Airport and hurriedly put on the padded coat he'd carried knowing Melbourne would be well into winter at the end of June. In Beijing it snowed in June in opera only, when the gods were angry over the injustice done to the beautiful Dou E.

(Liu, 2002:7)

Dou E is the heroine of a classic opera in China. When she is executed wrongly, the Lord of the Heavens brings forth a great fall of snow in June to avenge her injustice. In fact snow never falls in June in China, but God always dumps June snow on Melbourne's hills. The light-hearted reference implies a commonality of human feeling through comparing weathers from a breadth of Chinese views.

However, some Chinese-Australian authors present Australians and Australian culture from a China-centric vision, including Sinocentrism and Occidentalism. Ouyang Yu (1993) comments that Zhang Zhizhang's *The Moonlight* expresses Sinocentrism in a story of triangular love. The protagonist He Weilin, a Taiwanese migrant, is a favourite of girls from three different backgrounds: Mainland China, Taiwan and Australia. The Australian girl, Cathy, seems act like an old fashioned

Chinese woman. He Weilin regards her as his sister, because Cathy has none of the bad habits common to many Australian women, such as smoking, frivolity and rudeness. This description is obviously based on Occidentalism. The author uses the triangular love affair as a metaphor. The three girls love one Taiwanese man, implying that Taiwan's Chinese culture is the most superior in the world. That one culture is regarded as superior to others is one form of cultural prejudice.

Occidentalism is a common theme in Chinese-Australian fiction. Xiao Hong Lee (1998) maintains that there are derogatory and stereotypical portrayals of Westerners appearing in some works, such as 'homosexuality, sexual promiscuity, AIDS, marijuana taking, idling around and layabouts.' (Lee, 1998:3) Qian Bo's 《绿蜥蜴咖啡室》 *The Green Lizard Coffee Shop* may be a typical example of Occidentalism. This short story reflects an unhealthy sexual relationship between the Chinese female protagonist *I* and her Australian boyfriend, Wayne. It describes her strange feeling and behaviour towards Western people. By comparing her mother's true love for her and the unhealthy sexual behaviour between her and Wayne, a cultural tension is revealed between a Chinese woman's view of Occidentalism and the ridiculous Western world.

A China-centric vision often mars Chinese-Australian fiction. Australian local images are often stereotypes—superficial and unconvincing in some Chinese-Australian fiction based on Occidentalism. Examples include Brian in *A Dream of a Green Card*, Cathy and Beazley in *The Moonlight*, and Ant in *The Eastern Slope*. The writers seem to find it difficult to get into the head of Australian characters, perhaps because they lack understanding of Australian culture. For example, in

(Ouyang Yu 2002) after Dao Zhuang goes to bed with his Australian female student, Ant, he thinks 'she's put nearly everything he has told her in bed or out of bed in this paper.' Then, he observes that 'if a white person approaches you he or she always does that with a purpose, mercenary or otherwise. They never make friends with you just for friends' sake. They turn you into commodities as they are commodities themselves.' (Ouyang, 2002:366) Such a one-sided anti-Australian stance is a reverse racism by comparison with early Australian racist fiction. The difference is its Occidentalism.

In fact, most Australians, according to the myth, are honest, humour, relaxed, tolerant and easy-going and believe in a fair go, and the fundamental importance of commonsense justice. Mateship has been essential Australian culture since Henry Lawson wrote his short story *Mateship* (1911). This is featured in some Chinese-Australian fiction.

In (Zhang Wei 1996), Ming Ming, a Chinese female student, works for an old Australian lady Mrs Jones as a housekeeper. At first, she feels that Mrs Jones is obstinate and formal. But gradually she finds that Mrs Jones is warm and understanding. They become close friends. 'If they had not looked different because they were of different races, people would simply think they were grandmother and granddaughter.' (Zhang, 1996:197) When Mrs Jones hears that Ming Ming's study fee has been defrauded by a language school, she supports her to go to university.

In (Leo Liu 2002), Meng Long gets lost while looking for a job. He spots a gentleman working in his garden, and asks the way. The man asks where he lives.

Using Chinese Pinyin, *mantou* (steamed buns) and *rousi* (meat strips), to remember the name of Montrose Street, Meng Long tells him, 'Mantou rousi.' (Liu, 2002:20) They fail to understand each other, but after a while, the man opens the door of his car. He points to his eyes and says, 'Let's see where you live, mate.' (Liu, 2002:20) It is not until they been driving around for more than an hour that Meng Long recognises where he lives. The man understands Meng Long's culture shock, and sincerely enjoys helping a newcomer.

Shi Guoying's short story 《马克的故事》 *The Story of Mark* is a reasonable account of an Australian homosexual's complex feelings. Lu Yanglie's mini-fiction 《天堂鸟》 *Bird of Paradise* depicts a retired Australian policeman's warm-hearted. Huang Weiqun's short story 《劳拉的梦想》 *Laura's Dream* shows the cheerful and bright disposition of an Australian woman. Xiao Wei's humorous short story 《欧文先生寻找大白猫》 *Mr Owen Looks for a White Cat* reflects cultural interaction banishing prejudice. A retired doctor, Owen, loses his white cat. Based on stereotyping of migrants, he suspects that one of his three neighbours may have stolen his cat. One is an owner of Chinese restaurant, who may eat his cat, because Chinese eat dogs. The second neighbour is an Indian veterinary surgeon, who may dissect his cat to do research. Another neighbour is a Jewish businessman, who may sell his cat to make money. In the end he finds his beloved cat in a boat, and tells all his friends about his misunderstanding. The misunderstanding between locals and migrants are cleared up in the happy ending.

Some Chinese-Australian fiction goes beyond the limitation of presenting contemporary customs to reveal historical changes through multicultural narratives.

Friendly interaction between Chinese and Europeans started in the gold rush era. In (Liu Ao 2004), Wang Zhenbiao saves Missionary Todd's life when Todd slips and falls on a mountain. Todd takes food and other goods to show his gratitude. Todd wants to shake hands, but Wang replies by making a slight bow with his hands folded in front. Todd realises that there is a different greeting between the two cultures. Both are civilised, but they show their culture in a different way. When Todd thanks Wang for his help, Wang tells him, 'When we help people, we remain loyal to them. Our Confucianism educates us to be humane and loving. We are ready to take up the cudgels for a right cause. We take pleasure in helping people.' (Liu, 2004:75)

According to Confucianism, the kind and gentle in disposition and refined in manner are temperate, courteous, and magnanimous. Todd feels that Wang has cultivated benevolence with honour, justice, and wisdom, which seems similar to Christian thought. He tells Wang, 'I hear some European miners bully Chinese and monopolise the mines. If you need any help, I will try my best. Our Christians oppose racism. Everybody is the son of the God, thus all we are equal.' (Liu, 2004:75) After that they learn from each other and help each other.

Todd fights racism to protect Chinese people. He introduces Christianity to them and teaches them English. When the massacre happens in the Chinese village in Chapter Six of this novel, Todd brings Christians to save Chinese people. When London tries to shoot Wang, he knocks London's gun away to save Wang's life. He shouts to London, 'Call your men off immediately. I am thoroughly ashamed of you!' (Liu, 2004:162) Todd then sends for the police, and uses his own body to shield others from pointed guns. After the massacre, he speaks out for Chinese victims in the court. He thinks that racism is an affront to basic human dignity and a violation of human rights. He not only helps Chinese-Australians, but also goes to China to spread

Christianity and democratic ideals. When this novel describes intercourse between Chinese and Westerners, it shows common human characteristics. After all, humans and chimpanzees are far more genetically alike than different.

Although my novels present more Chinese perspective than Western, my first concern is human nature, rather than cultural difference. I use my familiarity with Chinese culture and experience of Australian culture to portray characters from both perspectives. In (Liu Ao 2004), the insight into humanity is shown in the depiction of the leading characters in cultural transition. Roger London is a tragic hero. As a union leader and a founder of the Australian Labor Party, he is not only anti-Chinese, but also fights capitalists for Australian workers' rights and interests. When Australian bosses hire cheaper Chinese labourers, he organises the strikes to force the bosses to hire European labourers. This depiction avoids the one-sided view that appears in some of early English novel and some Chinese-Australian novels. London makes a big contribution to Australian union movement, and he is 'a founder of The Commonwealth of Australia.' (Liu, 2004:306)

His son Robert follows him closely. As a minister of federal government, he carries out the Immigration Restriction Act 1901 and does not allow Wu Deming to enter to Australia. However, when thousands of soldiers, including his son Paul, die at Gallipoli during the First World War, he changes his attitude from supporting the war to anti-war. He makes a speech in Parliament, 'If we had enough defence capability, we would never need to die for the Entente countries. Then thousands of Australian soldiers would not lose their young lives in vain... Our Prime Minister is even nicknamed *Little Digger* by Englishmen. We have paid an extreme blood price for nothing. Wake up! Peace is precious!' (Liu, 2004:329) His speech awakens the

pacifist conscience of many Australians, but the Prime Minister forces him to resign. He is so disheartened that he falls sick and dies. Robert is a fighter and a victim. Robert and Paul's sad stories offer a review of one aspect of Australian history.

Another of Robert's sons, David, was a second lieutenant in The Eight-Nation Anti-Boxer Expedition in 1900. Although the expeditionary force was regarded as brave heroes in the West, they are regarded totally as barbaric killers in Chinese memory. When soldiers rape a Chinese woman, David aims his gun at the soldiers and cries, 'Stop! If you don't, I'll kill you.' (Liu, 2004:273) His act of justice reduces the victim's suffering. For the first time in Chinese fiction concerned with that expedition, a hero is portrayed in the Eight-Nation Alliance expeditionary. Back in Australia, he opposes his daughter Julia marrying Kevin Wang. But when Kevin decides to serve at the front, he comes to Wang's family to congratulate him:

'Wonderful. A good man should defend his country. Now, I am totally happy about the marriage between Kevin and Julia. Please accept my sincere apology for my misunderstanding. In the past, I didn't really know Kevin. Now, I take a genuine pride in such a glorious son-in-law. I totally support Kevin's decision to do military service. England is at war, which means we Australians have to follow. My son Steven has joined the air force.'

(Liu, 2004:388)

David London's son Steven is a symbol of the transition from cultural misunderstandings to tolerance. When Steven is young, he is racist towards his classmate Kevin Wang. When Kevin wants to talk with him, Steven tells him, 'Yellow Bastard, what you talk about? Quack quack—just like a duck. Sorry, I

cannot understand one word. Don't talk to me any more.' (Liu, 2004:465) Steven often bullies Kevin, but Kevin practises kung-fu and teaches him a lesson. Steven gradually begins to respect Chinese culture. During the Second World War, Steven becomes a flight lieutenant, and helps Kevin Wang to join the air force. When they fight Japanese aircraft over the Port Moresby in Papua New Guinea, their fighter planes are hit. They jump into the sea, and Steven is wounded. Kevin Wang 'trod water and held Steven's large body in his arms for hours in the sea.' (Liu, 2004:461) After they are rescued and sent to hospital, Kevin donates his blood to save Steven's life because they have same blood type. After that, Steven has some Chinese blood. It is an allegory of the mateship between Chinese and non-Chinese Australians.

For his bravery, Kevin is promoted to pilot officer. His fighter plane is hit by German cannon. Before his death he writes a letter to his family:

'Please convey my regards to Steven and my other battle companions. We have formed a mateship tested in bloody battle. Before I joined the air force, racism was everywhere in the community. But in the military, soldiers are in the same boat together in life and death. We have fraternal love. No matter where we are, we always show our brotherhood and trust in each other.'

(Liu, 2004:468)

This episode is symbolic of the growing tolerance and harmony between different cultures. The novel not only compares Eastern and Western customs and values, but also underlines shared elements, such as love, friendship, tolerance and happiness.

In this novel, Steven experiences a journey that Australians have embraced: from

cultural rejection to all manner of cultural practice. Steven grows to admire Chinese culture after he marries a Chinese woman and teaches in Shanghai. Back in Australia, he helps Wang Wenqian become a certified practising accountant. When Sharon tries to get rid of Wang Wenqian from the company because of his accent, Steven, as a general manager, stops her harassment of Wang, and creates a culture of equality in the company. Sharon and Steven are Australians, but they have totally different beliefs. Because of her prejudice, Sharon thinks Wang Wenqian is a lesser person; whereas Steven believes in a fair go. He understands the linguistic chasm, and tells Wang Wenqian, 'You can speak two languages, which offers an extra benefit to our company.' (Liu, 2004:600) Steven sends him to the Chinese community to explain the Australian tax system in Chinese. Steven also shows his sympathy for Wang Wenqian's language difficulties and tells him, 'Life is not easy for you migrants. You have to strive much harder to get something that we can easily get, for example, the language.' (Liu, 2004:601) Cultural understanding leads to acceptance and interaction in this novel.

From the 1960s, Steven helps Chinese students to settle in Australia. Many live in his big house, and Wu Dongqiao is one of them in the 1990s. Steven helps them to overcome settling difficulties, and engages them to blend with Australian culture. When Wu puts old engine oil into the drain at the side of the road, Steven falls out with him at once, 'Don't you know that the oil will flow into the sea and pollute our environment?' (Liu, 2004:291) Wu's defence is that he did not know. Steven tells him there is no excuse, and he will report it to the local council. Wu begs him to keep it secret, but Steven tells him firmly, 'No way! Even if it were my own son, I would report it. You must be punished for breaking the law. Otherwise, without a fine you might not remember the lesson.' (Liu, 2004:292) Readers may feel Steven lacks

kindness. However, after Wu Dongqiao pays his fine, Steven tells him, 'You don't need pay your rent next month.' (Liu, 2004:292) Chinese characters like Wu Dongqiao gradually blend with the mainstream through learning from locals. Later on, Steven becomes Australian of the Year nominated by local and Chinese communities because of his services to them. Steven's stories are an illustration of how cultural understanding can engender tolerance and improve society.

Chinese characters experience transition from cultural reject to cultural acceptance. When Wu Dongqiao first comes to Australia, he feels displaced. When he visits the ruin of the Chinese village that was destroyed by Europeans in the gold rush era, he regrets coming to Australia, 'My life is no better than an Australian dog here. If I had known this, I would never come, even with a gun at my head. What's the point of staying in such a hellhole? No, forget about gold. No matter what, I'll go back to Beijing and resume my good life as a well-known journalist.' (Liu, 2004:181) Wu Dongqiao is disappointed, but he does not sink. Differently from complainers like Dao Zhuang or Robert Niu, he takes a positive initiative to melt into the mainstream.

He first goes to a university to learn linguistics, and gradually understands Australian culture. Then he becomes a leader of the Chinese community, and builds a bridge between the two cultures. After obtaining an MBA, he becomes a financial consultant, and eventually a manager in a major Australian company. When his writing talent is recognised by the Australia Council, his wife and mother-in-law want him to keep his managerial position and forgo the grant. His father Wu Baochen encourages him to accept:

'You really have a good time of it today. Compared with my treatment in the

1940s, you are really lucky ... In the past, we were discriminated against by Europeans. But now they offer you a grant, and let you write whatever you like. If you don't write this novel, you will regret it for the rest of your life. And your biggest regret will be towards your great-great-grandfather—Wu Deming!’
(Liu, 2004:666)

Wu Dongqiao takes up the grant and writes his novel *Dragon Rising and Tigers Leaping in Australia*. And it wins first prize in the World Chinese Fiction Award. Wu Dongqiao gets an opportunity to realise his literary dream in multicultural Australia.

In (Liu Ao 1999), Zhao Qian feels she should do her best to meld completely with the mainstream. She thinks if she were surrounded by Chinese all day, she would never escape from their esoteric world. After she establishes a Chinese medical clinic, she first meets non-Chinese Australians. She little thinks that Westerners, with chronic aches to back and legs, would turn out to be stronger advocates of Chinese medicine than Chinese people themselves. With a better appreciation of spending money to buy health, ‘they didn’t mind spending thirty or forty dollars at her clinic on twenty minutes of massage.’ (Liu, 1999:117-118) Zhao Qiao’s business prospers from her melding with the mainstream. When she defends herself in court against charges of charlatantry for practising Chinese medicine, she relies on the support of local Australians from the beginning. She knows nothing about dealing with the law, but locals guide her to success. A Member of Parliament, Roberto Angelico, braves the rain and drives six hours overnight from Canberra to Melbourne to voluntarily defend her in the court in Melbourne. And an Australian patient gives evidence of her good medical treatment. Roberto tells her: ‘Australia’s law often protects the weak.

Remember, in Australia, if you are right, you don't have to concede to any man.' (Liu, 1999:127) Chinese characters like Zhao Qian retain their cultural traditions and use it to serve locals. Although Chinese-Australians have maintained a distinct communal identity, they have become a considerable part of multicultural Australia. Wu Ming declares, 'Eastern and Western cultures can learn from each other, cross-pollinating and merging with each other, reaching the same goal by different roads. It is an historical imperative, and a defining characteristic of the new century.' (Liu, 1999:369) The novel offers a way of looking at cultural difference that contrasts with such Chinese-Australian fiction as *The Eastern Slope*.

Through cultural fusion, Chinese characters enjoy a hybrid that mixes Australian and Chinese cultures through mutual influence. Globalisation creates closer contact between different parts of the world, with increasing possibilities of personal exchange, mutual understanding and friendship, and creation of a global civilisation.

4.2.2 Hybrid Chinese-Australian Culture

After settling in Australia, Chinese Australians try to overcome cultural difference through cultural hybridity. They broaden their perceptions of how things are done differently or similarly in the two cultures. Once they have started to adapt to a second culture, they are able to adapt more quickly to a third culture and begin to feel more part of a multicultural construct than citizens of only one culture. Chinese-Australian hybrid fiction is a multicultural narrative.

In (Liu Ao 2004), the interracial marriage between Wang Zhenbiao and Lisa London is an example of cross-culture. And their son Ben Wang becomes a symbol of the

hybrid culture. Wang Zhenbiao sends his son Ben Wang back to China to learn Chinese culture, then calls him back to Australia to learn Western culture. Ben uses his double heritage to make a contribution to both Australia and China. He becomes the first half-Chinese Member of Parliament because he lent his two ships to Australian defence at a very low price during the First World War. He becomes a spokesman for Chinese-Australians in Australia. He also invests in the first supermarkets and shopping centres in China, and brings the Australian management culture into China. Such a character is a bridge linking Australian and Chinese cultures.

The younger generations often try to reject Chinese culture, but their hybrid identity finally leads them to the way of a hybrid culture. Kevin Wang escapes from Chinatown to forgo Chinese culture. However, when nobody hires Kevin as an architect in Australia, his Chinese-Australian identity enables him to realise his dream in China because of his advantage of a bilingual background. His father sends him to design Wanxiang Building, a 17-storey shopping centre, the biggest building melding Western and Eastern architectures in Shanghai in the 1930s. When he comes back to Melbourne, he is recognised for his achievement in designing Wanxiang Building. Using his hybrid architectural ideas, he runs his own architectural company in Melbourne. He designed unique buildings, Chinese archways, temples and gardens that mixed two cultures for his Chinese and non-Chinese customers. The novel presents a journey of cross-culture from cultural rejection to cultural fusion.

In (Leo Liu 2002), Huzi finally becomes 'somebody' through his hybrid identity. He collects Aboriginal art from Central Australia, which influences him to execute his

paintings of Australian customs and social conditions in a traditional Chinese style. The subsequent exhibition proves a great success and his artistic talent finally gets recognition from Australian locals. He also offers interior decorating and landscape gardening, using an artist's eye to bring Chinese house interiors and gardens to Australia. The citizenry vie in inviting him to decorate their houses and gardens. 'He took Chinese paintings, rockeries, potted landscapes and fountains and Guilin landscapes, and transplanted them holus-bolus into Australian homes.' (Liu, 2002:215) This hybrid culture is welcomed with increasing success in Australia. Huzi finally crosses the boundaries of the host culture.

Leading characters provide cultural diversity for Australian multiculturalism through their hybrid identity. Different cultures are presented from multicultural visions in forming a hybrid narrative. In (Liu Ao 2004), Wu Dongqiao and Jack Wang write novels based on their cross-cultural experiences, something that Australian or Chinese local writers lack. They write in their mother tongue, but also help each other to translate into Chinese and English respectively. Their novels win national and international recognition because of the rare hybrid writing.

Wang Wenqian is another example of making contribution through a hybrid culture. He keeps Chinese traditional values such as frugality and hard work. When others chat at the work, he buries himself in work. When he goes to a bar with his colleagues, he does not want to spend much money on beer. When he calculates taxable income for his clients, he strictly follows the principles of the tax law. On the other hand, he absorbs the civilised aspects of Australian culture. When he notes how Australians do voluntary work, he tells his son Wang Shengli:

‘We Chinese pay too much attention on the own family rather than public interest. Each one sweeps away the snow in front from the own house, and heeds not the frost on others. At a result, clever people may fall in victim of their own cleverness. Actually, we receive many services from the community, so we should answer in kind. We not only enjoy rights, but we also have obligations. We need to communicate with locals by volunteering in community activities. This can effectively reduce mutual misunderstanding.’

(Liu, 2004:611)

The father and son gradually melt into the mainstream through their tax service, and get respect by participating in local and political affairs. Their bilingual ability becomes a bridge between Australian and Chinese cultures. This novel reflects a harmonious blend of Chinese culture and Australian culture, to demonstrate the hybrid character that exists in Chinese immigrants.

Bungee presents differing viewpoints from multiple angles. When Dr Finch stirs up racial bigotry, Peng Gang brings together prominent people from all walks of life, into his Tiananmen Television Station, representatives of various opinions, to take part in a televised debate on the immigration question and cultural conflicts. Invited participants include John Finch, MP, deputy leader of the White Australia Party; Roberto Angelico, MP; and Chinese community leaders, and well-known personalities from various fields. Elder Yuan is representing Chinese community leaders; Hao Xuewen representing both the academic world and the Chinese newspaper industry; Mr Shen representing the legal profession and immigration specialists; Wu Ming as a writer; and Fan Ping as the principal of a school. The dispute centres around four topics: What is racism? Should we stop taking migrants

or increase the intake? Assimilate or maintain the traditional culture? What does racism do to Australia? John Finch is the first to hold the floor:

Asians are in the process of a pernicious campaign to take over Australia. We are in imminent danger of being swallowed up. They cling tenaciously to their own culture and religion, and crowd together in slums. They simply do not meld into Australian society. And they bring disease, drugs and crime with them. They have no respect for the law, and they import their devious practices to us here. They come to steal our rice bowls.

I think that the government should reduce our immigration intake, refuse all Asian immigrants, slash the amount spent on Aboriginal welfare, and safeguard our White culture and traditions. And multiculturalism must definitely be abolished; hundreds of millions of dollars of our taxes are wasted on this every year. It splits our society. Just look at former Yugoslavia for the best evidence of this. If we don't rein in our horses at the edge of the precipice, civil war is inevitable. Australians must be ready for a civil war.

(Liu, 1999:351)

Forthright discussion follows. Cultural understanding and tolerance are shown through exchanging views in the debate. The description of the debate presents the reality of multiculturalism through its narrative.

However, some Chinese-Australian fiction uses a one-sided view to criticise multiculturalism. In (Ouyang Yu 2002), Wu Liao thinks, 'Probably that was what their multiculturalism was all about: uniting all cultures with money and excluding

those that failed.’ (Ouyang, 2002:92) Again he writes a letter to his mother in China:

Multiculturalism is far from satisfactory and even less so because, like the autonomous regions in China that keeps ethnic minority people separate from each other, it divides more than unites. It makes one’s cultures stand out, separate from each other, in conflict more than in harmony with each other, and reduces the mixing process to a minimum.

(Ouyang, 2002:164)

Multiculturalism occurs in immigrant countries such as Canada, the USA and Australia, but not in a culturally autonomous country like China. The narrator confuses readers by comparing an autonomous region’s monoculturalism with Australian multiculturalism. In fact, multiculturalism is an effective weapon to fight monoculturalism, racism and nationalism.

Another narrator Dao Zhuang simply rejects any adverse reaction by a reader and declares, ‘Each time when I write I want to say this to my readers: fuck you! and get away! I can’t be bothered with you making judgements as if you were a god or something. If I do that I reduce myself to the same level as the owner of a MacDonald shop whose only concern is get more customers, thus bringing more income.’ (Ouyang, 2002:237) The narrators Dao Zhuang and Wu Liao consistently impose their assertion, prejudice and Sinocentrism on readers through one-side narrative.

In fact, different people have different opinions. *Bungee* shows different points of view of multiculturalism through multiple angles. John Finch argues, ‘We are

basically a Western culture. A country should have only one culture.

Multiculturalism is bound to fail... If you stay here, you should merge into our mainstream society. Trying to look both left and right, you end up seeing neither.'

(Liu, 1999:367) Whereas the Chinese community leader Elder Yuan has another view:

Multiculturalism is a distillation of the wisdom of mankind. It is the inevitable trend of human's development. Chinese have brought to Australia Chinese medicine, delicious cuisine, and virtue and morality; Germans brought finer wines; Italians brought spaghetti. Multiculturalism has not brought any harm to Australia, but, to the contrary, has brought a host of benefits.

(Liu, 1999:363)

As a Chinese writer, Wu Ming's view is this: 'Multiculturalism is a source of riches that Australia can make good use of. It is an accomplished reality that nobody can destroy.' (Liu, 1999:371) Other angles are presented as well, including a view from Dr Hao Xuewen, who preaches the total rejection of Chinese culture and suggests that 'the first thing we should forget about is the fact we are Chinese.' (Liu, 1999:354)

In (Ouyang Yu 2002), a one-sided view, which is anti-multiculturalism, is expressed again and again. Dao Zhuang declares, 'I did think that there were quite a few problems with this multiculturalism and some of the things that Hanson said were probably not that wrong. Now imagine Australia was swamped by Asians who brought in their culture and language and did not speak English, what would Australia be like in fifty years?' (Ouyang, 2002:178) In Federal Parliament in 1996, Pauline Hanson gave her Maiden Speech to the House of Representatives and

challenged multiculturalism. She said, 'I and most Australians want our immigration policy radically reviewed and that of multiculturalism abolished. I believe we are in danger of being swamped by Asians.' (Hanson, 1996) Pauline Hanson's One Nation is a symptom of the White Australia policy and fear of the Yellow Peril reasserting itself in the modern psyche. Dao Zhuang agrees with her, but it seems illogical because the One Nation policy simply hates Asian migrants like Dao Zhuang. However, Dao Zhuang and Hanson have a common trait: they are both xenophobic. Ironically, the author directly criticises Australia like this, 'The so-called xenophobia, in a perverse sort of way, is their strong point. Without this xenophobia, their country would be swarmed by millions of yellow, black, brown and white coloured people from all over the world, which would make Australia hell on earth.' (Ouyang, 2002:173)

At the end of *Golden Dreams*, there is debate about racism and multiculturalism when the politicians speak at the cornerstone-laying ceremony in the ruins of the Chinese Village, where Wang Zhenbiao used to live. Wang Shengli, as a MP, expresses his view:

Multiculturalism is powerful. No monocultural society can be perfect. Migrants from around the world bring their rich cultures to melt into Multicultural Australia. This makes us a better family than many other countries. Aboriginal culture is a national cultural source, and we learn a sense of a friendly environment from them. We learn a sense of justice from Irish-Australians. We learn the spirit of adventure and innovation from British-Australians. We learn love of family from Greek-Australians. We learn an urge to improve ourselves from German-Australians. We learn passion from Italian-Australians. And the

glorious culture and traditional virtues of Chinese-Australians, and their hard-work and business enterprise are an unending resource ... leads to a Multicultural Australia.

(Liu, 2004:688)

Multiculturalism rejects xenophobia. Broinowski (1999) criticises some Chinese-Australian fiction, such as *Bitter Peaches* and *The Eastern Slope*, for its 'failure to comprehend Australian efforts to create a non-discriminatory society'. (Broinowski, 1999) Fortunately, some Chinese-Australian fiction does comprehend. In *Bungee*, when Finch's White Australia Party calls a public meeting to establish a branch in a Melbourne suburb, the Migrant Party organises a demonstration in protest. Thousands of demonstrators, the bulk of them Caucasian, gather outside the hall, determined to see justice upheld. 'In the ocean of Caucasian demonstrators, the Chinese were just a drop.' (Liu, 1999:382) Every demonstrator holds a candle, and sings hymns to pray for peace. A temporary stage has been erected, where the various nationalities put on traditional performances, and demonstrate the power of multiculturalism. Some wear devil masks and black robes in mockery of the racists. Wu Ming is conscious of vast numbers of Caucasians seething with indignation on behalf of their Asian brothers. Without the support of the majority of Australians, the Chinese characters would find it difficult to fight racism.

Furthermore, in response to this fracas both Houses of Federal Parliament pass legislation outlawing racial vilification. Peng Gang immediately has Hao Xuewen translate the legislation and present it as the front-page headline news in his Chinese newspaper as follows:

Parliament reaffirms the following: 'all Australians enjoy equal rights, without regard to race, colour, religious belief, or country of origin; all are treated with equal respect; non-discriminatory immigration policy is to be maintained; reconciliation with Indigenous Australians will continue, and efforts made to improve their living conditions; we will continue to uphold multiculturalism, and its values of democratic policies and institutions; we are opposed to racial discrimination of any kind: such actions run directly counter to the development of our society.'

(Liu, 1999:385)

The governor also sends Wu Ming a letter, the main text of which is this:

In our society over the past few months, concepts such as racial tolerance and mutual respect have been under attack. Multiculturalism has been pilloried. This is not a norm in our society. Our multiculturalism is founded on decency, respect and tolerance, and no one may trample on these.

The truth is that, excepting our indigenous nations, we are all immigrants or their descendants. The most important factor that enabled our country to become wealthy and strong is that when we assembled here from every country on earth, we became as one, and created one nation. When we arrive at a collective consciousness we will realise that whenever there is a denial of one of us, no matter when or by whom, it is a denial of all of us.

(Liu, 1999:385)

This is a declaration of multiculturalism. Peng Gang publishes the letter in his

newspaper, and Chinese migrants have even convinced themselves that they are the real heroes. And before very long, anti-vilification laws with accompanying punishments are enshrined in Australian legislation, and 'the racist storm gradually petered out.' (Liu, 1999:385) Thus readers can feel harmony and justice in Australian mainstream society.

However, in (Ouyang Yu 2002), the author feels that 'Australians are also suspicious, which partly accounts for their jealousy and miserliness and which I can understand.' (Ouyang, 2002:172) In fact, most Australians are for justice and tolerance. In (Liu Ao 1999), Elder Yuan is voted in as a councillor in Melbourne. He comments:

'I am sure that most Australians are fair-minded and not prejudiced. Racists are a small minority. So we can be elected to councillor; but it is important to win the support of White Australians because the fact is that we are limited in numbers. If the majority of Australians were as narrow-minded and short-sighted as the honourable member here, I would never have been elected a councillor for the people. Most of the people that voted for me were white.'

(Liu, 1999:366)

Moreover, the hybrid culture also includes interaction between Chinese and Aboriginal culture. Shen Zhimin's 《动感宝藏》 *Dynamic Treasure* (2006) introduces Aboriginal culture, Australian culture and Chinese culture through three teenagers of different backgrounds: a Chinese student, a son of the MP and an Aboriginal boy. The cultural interaction is revealed through the stories of the teenagers drifting around, seeking treasure and adventure. In (Liu Ao 2004), Wu Tianyi gets inspiration from Aboriginal painting in gold rush era. His Aboriginal

girlfriend Tarlar shows him Aboriginal rock painting, and tells him Aboriginal mythology. Wu Tianyi paints these myths on rocks. When he has finished one hundred paintings, 'Tarlar throws herself into Wu Tianyi's arms and they roll over on the ground and kiss passionately.' (Liu, 2004:114) It is a symbol of a hybrid between Chinese and Aboriginal culture. In this novel, Aboriginal, Chinese and other migrants' cultures are important heritages, which have mixed with Australian Western culture to form a multicultural Australia.

Hybrid culture comes from cross-culture development. In fact, most Chinese-Australians combine two cultures, and become a valuable resource in the multicultural Australia. In Xiao Wei's short story 《奶奶在这疙瘩扎下去啦》 *Grandmother Will Take Root in Australia*, a Chinese migrant's confidence is revealed through the eyes of a Chinese-Australian teenager. The teenager's grandmother comes from China. She loves Australia so much that she does everything she can to melt into the Australian mainstream. She takes every opportunity to study and practice English. Although she is old, she finds a job looking after an Australian single mother's daughter because the mother is too busy taking drugs. Some migrants feel lonely in Australia, but she enjoys her full life here. She sings songs from the Northeast of China drama *Errenzhuan*; she learns to model from an Australian fashion show; and she sings Beijing opera. To take root in Australia, she is busy looking for a partner on the Internet. She likes who is she and likes what she does.

In (Liu Ao 2004), Wang Zhenbiao finds his place in Australia. Although Australia is not his motherland, it is his chosen home. At the opening of the first Federal Parliament in 1901, London warns Wang Zhenbiao that Chinese will no longer have

a future here after the new Australian Commonwealth is established. Wang Zhenbiao declares to London, 'If Australia is your stepmother, then it is my second home as well.' (Liu, 2004:279) In his 96-year life, he has spent about 60 years in Australia. His contributions to his adopted country include digging for gold, fighting racism, donating to a local school, opening Chinese schools, running restaurants and banks, and joining the political process. For him the other land is home. Chinese characters are not the Other any more. Their value as Chinese-born Australians is recognised through their hybrid culture. As one of the early settlers in Australia, Wang Zhenbiao is a symbol of *I like who I am* and *I like what I do*, an epitome of Chinese pioneers in Australia.

Wang Wenqian makes a contribution through his hybrid identity as well. He runs his accounting firm to service both Chinese migrants who have an English barrier, and the mainstream. He is the first Chinese who is voted Australian of the Year. As the president of Federation of Chinese-Australians, he calls on Chinese-Australians to have a sense of belonging to Australia. He declares, 'Since we have settled in Australia, we should regard this beautiful land as our family garden. We shouldn't regard Australia as a strange place any more.' (Liu, 2004:605) Australia becomes the new Chinese-Australian root soil. Wang Wenqian says, 'When our leaves fall, we want them to join our roots in the fertile soil of Australia, to add colour to Australian multiculturalism.' (Liu, 2004:606)

In fiction at least Chinese-Australians finally find their proper place in Australia.

In conclusion, in this chapter, we have found a new voice in Chinese-Australian fiction. Passive Chinese images have been replaced by active figures, restoring

historical truth, and illuminating racism. Australian English fiction dealing with the same subject is often Eurocentric, Orientalist and even racist. The better ones are limited to showing their sympathy for the unfortunate and disadvantaged Chinese losers, such as Lo Yun Shan and Lang Tzu. Chinese-Australian fiction emphasises their contribution to Australia's development as a contributor through a hybrid narrative.

Cultural values in Chinese-Australian fiction have been recognised in this chapter. A few Chinese-Australian works of fiction find the confidence of a hybrid culture of *I like who I am*. My trilogy demonstrates three stages of forming a hybrid through cross-cultural fusion. *Oz Tale* reveals culture shock in experiencing Australian customs and social conditions, and is concerned with cultural interchange. *Bungee* was an early novel to largely reflect Chinese fighting racism in contemporary Australia. It is a detailed painting of the new citizen's life through reflecting on cultural rejection and fusion. It suggests a tendency towards a hybrid culture as Chinese immigrants attempt to create a new life for themselves. *Golden Dreams* is rich in detail of the historical and cultural background to Australian customs and social conditions over more than 150 years. It shows an experience of cultural infiltration and interaction between two cultures. The leading characters Wang Zhenbiao and his descendants are portrayed as active heroes, a counter to the passive Chinese images in previous Australian fiction. The novel explores a hybrid culture to emphasise how specific moments in history affect the various characters.

Chinese-Australian fiction is a unique voice in Australian multiculturalism. It encourages readers to think about the journey of cross-cultures that Chinese-Australians have experienced. Tensions between different cultures are balanced

through multicultural aspects and the same natural human instincts. Historical changes have been shown from a hybrid narrative.

Chapter Five Conclusions

This chapter summarises the main findings through reviewing the key ideas of previous chapters. Firstly, it reviews the contribution to knowledge of the research. Secondly, it identifies the values of Chinese-Australian fiction. Finally, it reflects on the limitations of this thesis and offers some possible areas for further research on Chinese-Australian writing.

5.1 Filling Gaps in Existing Knowledge

This thesis tries to open up the field. The aim has been achieved through bridging the gap between prolific Chinese-Australian works and the absence of meaningful critiques. It offers a fuller survey of Chinese-Australian fiction, especially those works written in Chinese. It recognises the contribution of Chinese-Australian fiction to the field in a way different from previous research based on diasporic and hybrid themes. This thesis breaks three limitations of existing researches in the context of diasporic and cultural insights.

Firstly, this is the first full detailed study focusing on Chinese-Australian fiction in the framework of diasporic literature. It develops the migration theory of political, economic and cultural push-pull factors. Existing research into diasporic literature, especially in Chinese, lacks insight into push-pull factors in description of diasporic literature. Some did raise the question of PR status that the Chinese characters are anxious about, but most of them fail to provide in depth discussion of why Chinese

characters go abroad and why they do not want to return their hometown.

Secondly, this thesis provides a critique of Sinocentrism and the obsession with China by Chinese researchers in their description through offering a multicultural perspective. Many Chinese researchers lack an understanding of Australian hybrid culture, and often tend to have China-centric visions. Some pay attention only to writers of a Mainland China background, excluding those from other parts of the world. This thesis gets to the essence of Chinese-Australian fiction with a large-scale research based on the history and current situation of Chinese-Australian literature.

This thesis also provides a critique of Anglo-centric visions in some Australian English research. It offers a hybridity approach, a very important insight that previous researches lack, to study Chinese-Australian fiction. Most existing English researches only pay attention to works written in English or translated works. This thesis opens up whole field of Chinese-Australian fiction. It examines Chinese-Australian works both in Chinese and English. In fact, the works written in Chinese are the mainstream of Chinese-Australian fiction. The gap in English language research created by ignoring works written in Chinese is filled in this thesis.

Thirdly, this thesis tests the hypothesis that Chinese-Australian fiction has formed a hybrid narrative from cultural confusion to cultural understandings. The existing research often focused on culture shock or cultural assimilation, and most studies lack the insight of the hybrid narrative of Chinese-Australian fiction. This thesis uses a hybrid approach to balance the tension between theories and practice, Chinese perspective and Anglo-centric perspective. It offers insights not only from the angle of an academic researcher, but also from a practitioner of Australian-Chinese fiction.

Overall, the research contributes to knowledge through developing migrant theory and testing the hypothesis of a hybrid Chinese-Australian culture in Chinese-Australian fiction. This thesis is the first study in English to focus totally on Chinese-Australian fiction. It fills a gap in critiques of Chinese-Australian fiction in both Chinese and English critical circles. Through a systematic, comprehensive and updated study of Chinese-Australian fiction, and based on existing criticism and my creative practice, a constructive evaluation of contemporary Chinese-Australian fiction is presented in a theoretically orientated direction. I hope this thesis will itself become a research object in the future.

5.2 Identifying the Contribution of Chinese-Australian Fiction

The subject of this thesis is Chinese-Australian fiction and the main finding is that it has a hybrid cultural place throughout 150 years diaspora in Australia. The thesis has sought the cultural values of the Chinese diaspora in Chinese-Australian fiction. This has achieved through illuminating the complex and difficult experiences of Chinese migrants in Chinese-Australia fiction. It identifies the contribution of Chinese-Australian fiction and recognises outstanding examples amidst the great variety of Chinese-Australian works. Although the works are not necessarily mature, the unique contribution is demonstrated through Chinese-Australian diasporic themes and cross-cultural values.

5.2.1 Diasporic Values to Overseas Chinese Diasporic Literature

In Chinese-Australian fiction, a diasporic theme is comprehensively demonstrated through the metaphor of push-pull factors in terms of economic, political and cultural reasons. Chinese-Australian fiction presents detailed historical descriptions of how Chinese migrants settle down in Australia with great difficulty. The works show a struggle journey of how Chinese migrants survive through hard work. Many characters play love and political games in their struggles with displacement, identity anxiety and marginalisation. Although political sensibility and constraints have prevented Chinese-Australian authors from adequately revealing the miseries, some fiction shows the moving stories through metaphors.

As a unique case among Chinese-Australian literature, my trilogy breaks the limitation of other Chinese-Australian fiction that focuses on a narrow personal experience and complaints rather than Chinese diasporic insight. The trilogy articulates the Chinese diasporic experience in Australia through dynamic, insightful and honest narrative, and geographical and historical description. The novels cover 150 years of Chinese migrants finding their second home in Australia. My novels use metaphors to overcome the publishing difficulty relating to the political and cultural factors under the pressure of censorship in China. The essentials of the Chinese diaspora are reflected through tracing history as a means of revealing the diasporic background and using metaphors to express diasporic themes.

5.2.2 Cross-cultural Values to Australian Migrant Literature

Chinese-Australian fiction is a valuable addition to Australian literature. The works

reveal Chinese migrants' conflict and fusion with local cultural condition. Although China-centric vision and a lack of diasporic theme are the common weakness among Chinese-Australian fiction, some outstanding works have moved in the direction of a hybrid narrative. The story lines reveal the advantageous aspects of interaction between two cultures, together with the inherent problems of such an association. They focus on the emotions within an inter-racial relationship, the joy, despair, hope and conflict. They reflect on a contradictory relationship from both Eastern and Western viewpoints in terms of gains versus loss, cultural preservation versus cultural rejection, and ethnic isolation versus assimilation. Based on their characters' experience of life both in China and Australia, they draw out a comparison between Eastern and Western customs and values. The works describe conflicts based on how different values affect the way that people interpret events and interact. At the same time they underscore the shared human heritage. The works show us how Chinese migrants, in losing their Chinese national and cultural identity, construct a new and hybrid identity in Australia's multicultural society. Chinese-Australian fiction has been become a cultural bridge between Australia and Asia. It has filled in literary gaps in immigrant history and become a milestone for Australian migrant literature.

This thesis focuses on how Chinese-Australian fiction demonstrates a unique reflection of migrant Chinese finding a cross-cultural place throughout 150 years of diaspora in Australia. In particular, this thesis analyses how certain fiction has replaced the Eurocentric vision of Chinese images with a more realistic and natural image of the Chinese characters using a hybrid narrative; and how the characters cross beyond the cultural differences to being proud of *who I am*. It suggests Chinese-Australian fiction has achieved a breakthrough beyond cultural differences to a new form of literature.

Cultural tension is revealed through wielding an incisive pen that uses satire and humour to reveal the cultural shock and difference in some Chinese-Australian fiction. My trilogy breaks the limitation of most Chinese-Australian fiction that focuses on cultural shock and conflict, but overlooks the benefits of infiltration and interaction when two cultures meet. The trilogy not only narrates from a Chinese perspective, but also from a hybrid perspective. It demonstrates Chinese-Australian cultural journey, from struggle with cultural clash to crossing the boundaries of the host culture, and finally fusion as a hybrid culture with the cultural confidence of *I like who I am*, and *I like what I do*.

Moreover, the trilogy is an antidote to the stereotypical historical images of Chinese in Australian fiction. It emphasises how specific moments in history affect the formation of leading characters' hybrid identities to trace their historical roots. The unique images have an impact on Australian migrant literature. The Chinese gold seekers and their descendants replace the passive Chinese images from Australian English fiction with active Chinese images in a hybrid narrative. Also, the historical images break the limitation in Chinese-Australian fiction of focusing on modern Chinese images only. The inspiration came from an understanding of the generations of Chinese.

Chinese-Australian fiction brings fresh images to the world of literature. My characters include not only Chinese, but also native Australians, Aborigines, and other Australian migrants, such as Greek, Indian and Italian. In most Chinese-Australian fiction local Australian images play foil to the Chinese characters. In my novels non-Chinese such as Jennifer, Susan, Finch, Roger and Steve emerge as

leading characters. This pioneering creativity is an important part of migrant literature.

Overall, my trilogy makes a contribution of diasporic and cross-cultural significance. It is representative of different periods in the development of contemporary Chinese-Australian literature. *Oz Tale* is a representative novel of Australia as place of settlement. It covers the whole diasporic journey from coming to Australia around the time of the Tiananmen Square Massacre to obtaining PR, depicting typical Chinese students who experience cultural difference. *Bungee Jumping* is a representative fiction of new citizen diasporic lives. This novel offers diasporic insight into modern society both in Australia and China through its hybrid cultural images. And *Golden Dreams* is representative literature concerned with Chinese diasporic history. It fills a gap by depicting the 150 year-long Chinese diaspora in Australia in fictional form. Cultural tensions and social conditions are demonstrated in a diasporic journey over five-generations of six families from gold rush to modern times. It replaces Eurocentrism and Sinocentrism with a hybrid narrative, and shows Chinese migrants' great contribution to Australia's development.

This thesis is the first research focusing totally on diasporic and hybrid cultural values in Chinese-Australian fiction, particularly that written in Chinese. The recognition of Chinese-Australian fiction has been freshly developed, and fills the gap of existing knowledge. I hope that this thesis induces literary circles to explore further research on the contribution of Chinese-Australian fiction to both the English-speaking and Chinese-speaking worlds.

5.3 Limitations and Recommendations

This thesis is not perfect. Some specific areas are not achieved. There are several limitations.

Firstly, because of its limited length this thesis focuses mainly on the thematic values of Chinese-Australia fiction rather than its artistic values. For example, my trilogy's originality and literary merit can be shown in the fusion of Chinese classic literary stances and modern Western narrative techniques. The tension between fiction and fact was a valuable writing experience in the trilogy. But this thesis has no room to discuss it.

Secondly, because there is a sea of Chinese-Australian works published in different locations around the world, and many works are self-published (some even self-printed without ISBN), some of them are difficult to find in book markets either in Australia or China. Although many libraries, such as National Library of Australia, state libraries and some local libraries, collect Chinese-Australian works, there is still far from a complete collection. Thus, some are omitted or briefly mentioned in this thesis. It also may focus on my own works too heavily. My novels surely have many limitations, and I would like to leave these for other scholars to study.

There are many areas of further research in Chinese-Australian fiction. For example, how to establish a canon? What are its artistic values? How to collect all published works? What are the other themes of Chinese-Australian fiction? Love stories are a very popular theme in Chinese-Australian fiction. Such interesting and valuable topic

is waiting for further focus. And what are the values of nonfiction in Chinese-Australian literature? This thesis concerns fiction only. However, Chinese-Australian nonfiction, plays and poetry have their own values as well. Again, this gap exists for further researchers to explore. Especially, how Chinese-Australian fiction portrays local Australian images would be an interesting subject. Although this thesis has related to some non-Chinese characters such as Jennifer, Finch, London and Steve, it is not a systematic cover. It surely can become a subject for another thesis. Chinese-Australian writing is an established phenomenon. However there is not yet a body of Chinese-Australian work good enough to merit wide attention in literary circles in Australia and China. What are the problems? How to solve these problems? There are many research gaps to fill.

Australia is young country, and its literary history is very short in comparison with world literature. As to English novels in Australia, less great novels emerge than other Western countries, such as the USA, Britain and France. New literary theories and techniques, such as post-colonialism, post modernism, magic realism, structuralism, deconstructionism, black humour and stream of consciousness, mostly come from Europe or America. When Patrick White won the Nobel Prize for Literature in 1973, a lot of Australians asked: 'Who is Patrick White?' Today, immigrant writers play a more and more important role in Australian literature. Many excellent Australian writers come from overseas. For example, Elizabeth Jolley and Alex Miller came from Britain, Brian Castro from Hong Kong, and J. M. Coetzee from South Africa. And, Coetzee brought Australia an international prestige by winning the 2003 Nobel Prize for Literature. Chinese-Australian literature should have a respected place in Australian migrant literature as well.

Some recommendations may be made to promote Chinese-Australian literature. Firstly, publishing industry and relevant organisations can play an important role for judicious prompting. Australians need to broaden our understanding of what it is like for Chinese-Australians to come into a new country to live. Sullivan (2000) thinks that Asian-Australian writing can be 'partly fuelled by multiculturalism, partly fuelled by publishers sniffing out a profitable niche market'. (Sullivan, 2000) Lillian Ng disclosed, when she sent her first English novel *Sliver Sister* (1994) to an agent, 'the agent told her no Australian publisher would want this kind of story.' (Sullivan, 2000:8) However, Ng finally found a publisher and won a Human Rights award in 1997. Diaspora is one of most important theme for migrant literature. However, it is difficult to find a diasporic theme in Chinese fiction because of censorship in China. Whereas some English works, such as Jung Chang's *Wild Swans* (1991) and Li Cunxin's *Mao's Last Dancer* (2004), focus on this theme and they are very successful in the Western countries. But they are nonfiction. How do we prompt Chinese diasporic themes in fictional form? Australian arts funding and advisory bodies and publishers certainly can do something about this.

Ha Jin is a Chinese-American writer, whose novels keep a very traditional realist style, but they can still be recognised in USA. His English novels *Waiting* (1999) and *War Trash* (2005) won the National Book Award and the Pen/Faulkner Award for Fiction in USA. In fact, some excellent Chinese-Australian realist novels are no worse than Ha Jin's novels, but they have not received such recognition in Australia. Fortunately, multicultural writers are often supported by Australian organisations, such as the Australia Council, the arts grants in some states and Asialink. As its arts funding and advisory body of Commonwealth Government, the Australia Council has offered considerable financial support to multicultural writers, including

Chinese-Australians. Some Chinese-Australian writers have successfully met the selection criteria and received grants from the Australia Council, such as Sang Ye, Ding Xiaoqi, James Chang, Liu Zhanqiu and Liu Xirang. Most of them already were professional writer or journalist before coming to Australia. Such outstanding Chinese-Australian writers are treasure to Australia, which should be cherished and deserve our attention on their creative ideas and literary merit. Although some outstanding Chinese-Australian works of fiction are not recognised in China due to some political reasons, there may be more opportunity for a great novel in the background of globalisation and multiculturalism in Australia in future.

Secondly, we may find the outstanding works by undertaking a canonisation of Chinese-Australian fiction. In The International Conference on Canon Formation in the Context of Cultural Studies in Beijing in 2005, I made such a suggestion through presenting a paper *The Canonical Images in Chinese-Australian Fiction*. Even though nowadays decanonisation is the trend, a canon would offer wider recognition for Chinese-Australian fiction. As Chinese-Australian fiction is of a variable quality, we need to concentrate on the best. In the conference, Professor Wang Ning (2005) pointed out, 'The significance of canon reconstruction lies in its stimulating scholars to re-examine their own literature as well as the literatures they are studying in a broader context of cross-cultural studies.' (Wang, 2005:38) This would enable scholars to test worthy Chinese-Australian works, and lead to quality works becoming part of mainstream literature.

The canon would be small and changeable as it develops. Canons cannot be arbitrarily established, and it would take a long time to establish one for Chinese-Australian literature. But it is worth thinking about it now. In fact, some scholars and

specialists have already started to attempt this. For the first time in China, 《海外华文文学史》 *The History of Overseas Chinese Literature* (1999) included Chinese-Australian writers in a literary history. And Wang Yongzhi (2001) in *People's Daily (Overseas Edition)* lists several Chinese-Australian novels that were of influence in Mainland China, which include *Clouds on the Australian Road* and *Bungee Jumping to Australia*, *My Fortune in Australia*, *A Dream of a Green Card*, and *Why Do We Go Abroad*.

In Australia, Dr Peter Pugsley (2004) points out, 'in recent years, the "Australian canon", as constituted by Chinese scholars, has been supplemented by a new sub-genre of Chinese-language writings about Australia. Many of these are published in China, Taiwan or Hong Kong and marketed throughout the Chinese diaspora (including in Chinese bookshops in Australia).' (Pugsley, 2004) He gives two such examples, including *Bungee Jumping to Australia*, and Xiao Nan's 《爱在悉尼》 *Love in Sydney*. Such influential fiction should be recognised as giving a reasonable position for Chinese-Australian literature within general Australian literature. This would raise its status and nullify the disadvantage it suffers of marginalisation.

According to Long Jingchao (2007), *A History of Chinese-Canadian Literature* has started to write by Chinese Writers' Association in Canada. What about the history of Chinese-Australian literature? A history of Chinese-Australian literature should start to write by Chinese-Australian scholars, Chinese scholars and Australian scholars. Chinese-Australian literature may become an important subject in the School of Asian Languages and Studies in most Australian universities. The canons of Chinese-Australian works are worth a chapter or a section in textbooks of Australian literature.

A Chinese-Australian canon of Chinese works can be recognised by Australian readers by translating them into English. Australian arts funding and advisory bodies can play a supporting role with grants to translators.

Thirdly, translations can offer an opportunity for promoting Chinese-Australian works. Wang Ning (2005) states, 'translation has played a very important role in forming the modern Chinese literary canon. And translated literature could even be viewed as an inseparable part of modern Chinese literature.' (Wang, 2005:38-39) Translation is a cultural bridge between Australia and China. According to the National Library of Australia, Shanghai Academy of Sciences, Nankai University and China-Australia Study in China, hundreds of works of Australian English fiction have been translated into Chinese mainly in China, and have become part of modern Chinese literature. Unfortunately, as part of Australian literature, only a few Chinese-Australian works of fiction have been translated into English, such as *Maidenhome* (1993), *Bitter Peaches and Plums* (1995), *Oz Tale Sweet and Sour* (2002), *Influence: Australian Voices* (1997) and *Sharing Fruit* (1998). Chinese-Australian fiction written in English has undoubtedly contributed to Australian English literature. However, Chinese-Australian English writing is produced for English readers, and is quite different from Chinese-Australian writing in Chinese. The main voice of Chinese-Australians certainly comes from works written in Chinese. And translation is the only way to transmit their native voice to a hegemonic English world. Thus, a canonisation of Chinese-Australian fiction can inevitably become a pool of literature inviting translation into English.

Some Chinese diasporic authors, such as Gao Xingjian and Yang Lian, are well

received in the West as their works are translated from Chinese. But in the Chinese-speaking world, their novels are either banned or not popular. For example, the original Chinese edition of 《灵山》 *Soul Mountain* 'only sold 92 copies within one year in Taiwan.' (Gao, 2001:123) While the English version, translated by Mabel Lee of Sydney University, 'sold twelve thousand copies from September to December in 2002.' (Ouyang, 2002) Dr Mabel Lee, an Australian-born Chinese, has successfully translated two of Gao Xingjian's novels (the other one is 《一个人的圣经》 *One Man's Bible*). She has also translated three books of poetry written by Yang Lian. Both Gao Xingjian and Yang Lian have come to Australia on lecture tours many times, and have a close relationship with Chinese-Australian literary activities. Mabel Lee has also translated a large number of poems written by Chinese-British novelist Hong Ying. Translation plays an important role in bringing Chinese diasporic literature to the West. Although translated works are few, they do facilitate friendship, understanding and cultural exchange between Australians and Chinese. Chinese-Australian novels also need to be translated into English by dedicated skilled translators like Mabel Lee to enable them to enter mainstream literary circles in Australia, part not only of Chinese literature, but also part of Australian literature.

Ha Jing (2005) calls for the great Chinese novels, 'it is a novel about Chinese experience, which is so deep, so rich, and so genuine in the descriptions of its characters and our life. It enables every Chinese person, who has reasonable emotions and cultures, to find a sense of identify from the story.' (Ha, 2005) He admits in this article, his idea came from an American J. W. DeForest's definition for a Great American novel in 1868. Although such a definition is too traditional and tends toward nationalism, it reminds us of the significance of great novels.

Based on their previous literary experience, Chinese Australian writers will try to explore new areas, new ways, and new methods to create a new work on a subject that has not previously been attempted.

Bibliographic Citation

(Author-Date System)

Amin, Samir 1989, *Eurocentrism*, Monthly Review Press, USA.

Apedaile, Robert 2000, 'Translating "Oz Tale Sweet and Sour"', *Woorilla* (Avonsleigh), vol. 10, no. 2, pp. 57-59.

Australian Bureau of Statistics 2001, *2001 Census Dictionary*, Australian Bureau of Statistics, Canberra. (www.abs.gov.au)

Berthrong, John H. & Evelyn Nagai 2000, *Confucianism: A Short Introduction*, Oneworld Publications, Oxford, England.

Bi, Xiyan 1996, *A Dream of a Green Card*, Huaxia Press, Beijing.

Broinowski, Alison 1996, *The Yellow Lady: Australian Impressions of Asia*, 2nd edn, Oxford University Press, Melbourne.

Broinowski, Alison 1999, 'The no-name Australians and the missing subaltern: Asian Australian fiction', paper presented to Asian Australian Identities Conference, 27-29 Sep. 1999, Australian National University, Canberra. (also available online at www.anu.edu.au/asianstudies/asia_fiction.html, accessed in Oct. 2003)

Castro, Brian 1999, *Birds of Passage*, Allen & Unwin, 3rd edn, St Leonards, NSW.

Castro, Brian 2003, *Shanghai Dancing*, Giramondo Publishing, Paddyfield, NSW.

Chang, Jung 1992, *Wild Swans*, Flamingo, London.

Chen, Gongzhong ed. 2000, *Overseas Chinese Literature Essentials*, People's Literature Publishing House, Beijing.

Chen, Xianmao ed. 1993, *The Initial Edition of History of Overseas Chinese Literature*, Lujiang Press, Xiamen, China.

Chen, Xianmao ed. 1999, *The History of Overseas Chinese Literature*, Lujiang Press, Xiamen, China.

Chester, Rodney 2002, 'Chinese author's great leap forward', *The Courier-Mail*, 3 December, p.13.

Chin, Ung Ho 2000, *The Chinese of South East Asia*, Minority Rights Group, London.

Cooper, Charles 1935, *The Soul of Tak-ming or a Tale of Two Revolutions*, J. H. Sherring, Adelaide.

Cronic, Leonard ed. 1984, *A Camp-fire Yarn: Henry Lawson Complete Works 1885-*

1900, Lansdowne, Sydney.

Delbridge, Authur ed. 1999, *The Macquarie Dictionary*, 3rd edn, The Macquarie Library Pty Ltd, Sydney.

Ding, Xiaoqi 1993, *Maidenhome*, trans. C. Berry, & C. Silber, Hyland House Publishing, Melbourne.

Ding, Xiaoqi, 1996, 'The female complex', *Otherland*, no. 1, pp. 1-48.

Dyson, Edward 1986, 'Mr and Mrs Sin Fat', in *Australian Short Stories before Lawson*, ed. C. Hadgraft, Oxford University Press, Melbourne. (also available online at <http://whitewolf.newcastle.edu.au/D/DysonEdward>, accessed in July 2005)

Feng, Mu 1980, 'A review and prospect for literary creation', *Wenhui* (Shanghai), no. 1.

Ferrall, C. Millar, P. & Smith K. eds 2005, *East by South: China in the Australasian Imagination*, Victoria University Press, Wellington, N.Z.

Fitzgerald, John 2006, 'East by south: China in the Australasian imagination (review)', *Journal of Chinese Overseas* (Singapore), vol. 2, no. 1, pp. 154-156.

Fung, Edmund & Chen, Jie 1996, 'Changing perceptions: the attitudes of the PRC Chinese towards to Australia and China, 1989-1996', *Australia-Asia Paper*

(Griffith University), no. 78.

Gao, Mobo & Liu, Xi'an 1998, 'From student to citizen: a survey of students from the People's Republic of China in Australia', *International Migration* (Oxford), vol. 36, no. 1, pp.27-48.

Giese, Diana 1997, *Astronauts, Lost Souls & Dragons: Voices of Today's Chinese Australians in Conversation with Diana Giese*, University of Queensland Press, St Lucia, QLD.

Guo, Yan 2004, *Another Side of Love*, Yuanfang Press, Huhehot, China.

Guo, Yuanyuan, 2004, 'A Chinese knight in Australia: on Liu Ao's fiction', in *Chinese Literature*, no. 1, pp. 60-66.

Ha, Jin 2005, 'Expecting the great Chinese novels to appear', *Xiaomen Evening News*, 13 April.

Hanson, Pauline 1996, 'Maiden speech to the House of Representatives', *The Age*, 10 Sep.

Hardy, Alan 2001, 'Review on "Bastard Moon: Essays on Chinese-Australian Writing"', *New Hop International*.

He, Yuhuai 2004, *The Struggle and Initiative of the Spiritual Refugees*, Hong Kong Contemporary Writers Press, Hong Kong.

Healey, Justin ed. 2005, *Multiculturalism in Australia*, vol. 214, Issues in Society, The Spinney Press, NSW.

Healey, Justin ed. 2000, *Multiculturalism*, vol. 126, Issues in Society, The Spinney Press, NSW.

Hsia, Chih-tsing (Xia Zhiqing) 1961/1999, *A History of Modern Chinese Fiction*, Yale University Press/Indiana University Press, USA.

Huang, Yuye 2000, *As Soft As Spring Breezes*, Multi-Art Design & Print Co. Melbourne.

Huang, Yuanshen 1997, *A History of Australian Literature*, Shanghai Foreign Language Education Press, Shanghai.

Huang, Yuanshen 2000, 'Alien images: Chinese in the Australian literature', *Xinming Evening News* (Shanghai). (also available online at www.booker.com.cn, accessed in Jan. 2003)

Jacobs, Bruce & Ouyang, Yu, 'Introduction', in *Bitter Peaches and Plums: Two Chinse Novellas on the Recent Chinese Student Experience*, trans. B. Jacobs & Y. Ouyang, Monash Asia Institute, Clayton, VIC, pp.i-x.

Jia, Z. Liu, X. eds 1990, *The Glacier from the Forest: A Series of Overseas Students'*

Literature, Volume Fiction, Anhui Literature and Art Publishing House, Hefei, China.

Jose, Nicholas 1995, *Chinese Whispers: Cultural Essays*, Wakefield Press, South Australia.

Jose, Nicholas 1995, 'Foreword', in *Eight Eccentrics of Sydney*, Q. Xin ed., Moreink Studio, Harris Park, NSW.

Kendall, Timothy 2005, *Ways of Seeing China: from Yellow Peril to Shangrila*, Fremantle Arts Centre Press, Fremantle, WA.

Kee, Pookong 1997, *The Growth and Diversification of Australia's Chinese Community*, in *Chinese Cultures in the Diaspora: Emerging Global Perspectives on the Centre and Periphery*, ed. J. H. Chang (Xia Zuli), National Endowment for Culture and Arts, Taipei, pp. 139-153.

Koch, Christopher 1979, *The Year of Living Dangerously*, Sphere Books, Melbourne.

Kowallis, Jon E. 1997, 'On the diaspora and the globalisation of Chinese literature and cinema', in *Chinese Cultures in the Diaspora: Emerging Global Perspectives on the Centre and Periphery*, ed. J. H. Chang (Xia Zuli), National Endowment for Culture and Arts, Taipei, pp. 62-67.

Lai, Bojiang 1991, *A Survey of Overseas Chinese Literature*, Huacheng Press,

Guangzhou, China.

Lane, William 1888, 'White or yellow? A story of the race war of A.D. 1908',

Boomerang, 18 Feb. – 5 May.

Lang, Jingchao ed. 2007, 'Chinese migrants have become the biggest diasporic group in the world', *Migrants Mirror News Weekly*, 23 Feb., p. 45.

Lang, Jingchao ed. 2007, 'A Project of "A History of Chinese-Canadian Literature" has started up', *Migrants Mirror News Weekly*, 23 March, p.48.

Lee, Lily Xiao Hong 1998, 'Foreword', in *They Have No Love—A Collection of Stories by Australian Chinese Women Writers in Sydney*, T. Xin ed, Moreink Studio, Harris Park, NSW.

Li, Cunxin 2004, *Mao's Last Dancer*, Penguin Books, Ringwood, VIC.

Li, Yang 1995, 'An interview with Liu Ao', *The New Tide Chinese Newspaper*, 22 Sep. 1995, p. 15.

Lin, Da (Wei Kangning) 1998, *Back Home before Dark*, in *They Have No Love—A Collection of Stories by Australian Chinese Women Writers in Sydney*, T. Xin ed, Moreink Studio, Harris Park, NSW. pp. 99-130.

Liu, Ao 1999, *Bungee Jumping to Australia*, Qunzhong Publishing House, Beijing.

Liu, Ao 2004, *Golden Dreams in Australia*, Qunzhong Publishing House, Beijing.

Liu, Cunren 1996, *The Big Capital*, Baihua Literature and Art Publishing House, Tianjin, China.

Liu, Guangde 1991, *My Fortune in Australia*, Shanghai Literature and Art Press, Shanghai.

Liu, Guande & Huanfu, Jun 1995, *Bitter Peaches and Plums: Two Chinese Novellas on the Recent Chinese Student Experience*, trans. B. Jacobs, & Y. Ouyang, Monash Asia Institute, Clayton, VIC.

Liu, Haitao 1996, 'The aesthetic value from reflecting the ordinary people and daily trivialities: reviews on Zhang Zhizhang's mini-fiction', *Otherland*, no. 1, pp.190-195.

Liu, Leo X. R. 2002, *Oz Tale Sweet and Sour*, trans. R. Apedaile & Leo X. R. Liu, Papyrus Publishing, Upper Ferntree Gully, VIC.

Liu, Xirang 2000, 'The fiction technique in the "Records of the Historian"', 21st Century Australian-Chinese Weekly, 4 and 18 Oct., p.7.

Liu, Xirang 2003, 'Refugees, politics and grammar', paper presented to the

Tasmanian Readers and Writers Festival, Hobart.

Liu, Xirang 2003, 'New perspectives on Asian writing', paper presented to the Tasmanian Readers and Writers Festival, Hobart.

Liu, Xirang 2004, 'A survey of mini-fiction by Chinese-Australians', paper presented to The Fifth Conference on World Chinese Mini Fiction, Bandung, Indonesia.

Liu, Xirang 2005, 'The canonical images in Chinese-Australian fiction', paper presented to The International Conference on Canon Formation in the Context of Cultural Studies, Beijing.

Loh, Morag 1989, *Dinky-Di: The Contributions of Chinese Immigrants and Australians of Chinese Descent to Australia's Defence Forces and War Efforts 1899-1988*, AGPS, Canberra.

Lu, Fei eds. 1994, *A Collection of Poems by Wen Yiduo*, Haifeng Press, Taiwan.

Lu, Xun 1991, *The Complete Works of Lu Xun*, People's Literature Publishing House, Beijing.

Mao, Defu ed. 1985, *Bitter Society & Golden Time*, Zhongzhou Ancient Books Press, Zhengzhou, China.

Mackerras, Colin 1989, *Western Image of China*, Oxford University Press, Oxford.

Martin, David 1973, *The Chinese Boy*, Macmillan, Melbourne.

Maslow, Abraham 1970, *Motivation and Personality*, 2nd edn, Harper & Row, USA.

McCullough, Colleen 2003/2004, *The Touch*, Simon and Schuster/Thorndike Press, USA.

Miller, Alex 1992, *The Ancestor Game*, Penguin Books, Ringwood, VIC.

Newton, Nerida 2003, *The Lambing Flat*, University of Queensland Press, St Lucia, QLD.

Ng, Lillian 1994, *Silver Sister*, Mandarin, Sydney.

Ommundsen, Wenche 1994/5, 'After Castro, post multiculturalism?', *Tirra Lirra*, vol. 5, no. 2, pp. 10-13.

Ommundsen, Wenche 1995, 'Writing as migration: Brian Castro, multiculturalism and the politics of identity', in *Speaking Positions: Aboriginality, Gender and Ethnicity in Australian Cultural Studies*, eds P. Toorn, & D. English, Victoria University of Technology, Melbourne, pp. 158-66.

Ommundsen, Wenche 1996, 'Multiculturalism, identity, displacement: the lives of Brian (Castro)', in *From a Distance: Australian Writers and Cultural Displacement*, eds W. Ommundsen & H. Rowley, Deakin University Press,

Geelong, pp. 149-58.

Ommundsen, Wenche 1998, 'Not for the faint-hearted. Ouyang Yu: The angry Chinese poet', *Meanjin*, vol. 57, no. 3, pp. 595-609.

Ommundsen, Wenche 1999, 'In backlash country: Revisiting the multicultural literature debate in the wake of Pauline Hanson', in *Australian Nationalism Reconsidered: Maintaining a Monocultural Tradition in a Multicultural Society*, ed. A. Wimmer, Stauffenberg, Tübingen, pp. 223-33.

Ommundsen, Wenche 2000, 'Birds of passage? The new generation of Chinese-Australian writers', in *Alter/Asians: Asian/Australian Identities in Art, Media and Popular Culture*, eds I. Ang, S. Chalmers, L. Law, & M. Thomas, Pluto Press, Sydney, pp. 89-106.

Ommundsen, Wenche 2000, 'Not the m-word again: Rhetoric and silence in recent multiculturalism debates', *Overland*, vol. 159, Winter, pp. 5-11.

Ommundsen, Wenche ed. 2001, *Bastard Moon: Essays on Chinese-Australian Writing*, Otherland Publications, Melbourne.

Ommundsen, Wenche 2002, 'From "Hello freedom" to "Fuck you Australia": Recent Chinese-Australian writing', in *Departures: How Australia Reinvents Itself*, ed. X. Pons, Melbourne University Press, Carlton, Vic., pp. 61-69.

Ommundsen, Wenche 2002, 'Of dragons and devils: Chinese-Australian life stories',

JASAL (Journal of the Association for the Study of Australian Literature), vol. 1, no. 1, pp. 67-80.

Ommundsen, Wenche 2003, 'Tough ghosts: Modes of cultural belonging in diaspora', *Asian Studies Review*, vol. 27, no.2, pp. 181-204.

Ommundsen, Wenche 2003, 'Too close to home: Evelyn Lau, Ouyang Yu and the performing self', *New Literatures Review*, vol. 40, Winter, pp. 42-56.

Ommundsen, Wenche 2004, 'Floating lives: Cultural citizenship and the limits of diaspora', *Life Writing*, vol. 1, no. 2, pp. 101-21.

Ommundsen, Wenche 2004, 'Cultural citizenship in diaspora: A study of Chinese Australia', in *Asian Diasporas: Cultures, Identities, Representation*, eds S. Wong & R. Goh, Hong Kong University Press, Hong Kong, pp. 77-94.

Ommundsen, Wenche 2005, 'Sleep no more: Ouyang Yu's wake-up call to multicultural Australia', in *Culture, Identity, Commodity: Diasporic Chinese Literatures in English*, eds K. Louie & T. Khoo, Hong Kong University Press, Hong Kong, pp. 231-51.

Ommundsen, Wenche 2005, 'Behind the mirror: Searching for the Chinese-Australian self', in *East by South: China in the Australasian Imagination*, eds C. Ferrall, P. Millar & K. Smith, Victoria University Press, Wellington, N.Z., pp. 405-21.

Ouyang, Yu 1993, 'Australia and Australians from the Contemporary Chinese-Australian writers', *Asian Chinese Writers*, no. 12, pp.165-176.

Ouyang, Yu 1993, 'Charles Cooper and the representation of the Chinese in Australian fiction', *Westerly*, vol. 38, no. 4, pp. 65-73.

Ouyang, Yu 1995, 'The Chinese in the Bulletin eyes, 1888-1901', *Southerly*, vol. 55, no. 2, pp. 130-143.

Ouyang, Yu 1995, 'Australian invention of Chinese invasion: a century of paranoia, 1888-1988', *Australian Literary Studies*, vol. 17, no. 1, pp. 74-83.

Ouyang, Yu 1996, 'A clash of cultures: recent representations of Australians in Mainland Chinese fiction', in *Crossing Cultures, Essays on Literature and Culture of the Asia-Pacific*, Bennett, B. Doyle, J. & Nandan, S. eds, Skoob Books Ltd, London.

Ouyang, Yu ed. 1996 - 1999, *Otherland*, Melbourne, no. 1 - 5.

Ouyang, Yu 1998, 'Is literature dead—a look at the problems facing contemporary Australia-Chinese writing', *Westerly*, vol. 43, no. 2, pp. 84-89.

Ouyang, Yu 2000, *Representing the Other: Chinese in Australian Fiction: 1888-1988*, Xinhua Publishing House (internal circulation only), Beijing.

Ouyang, Yu 2002, 'Opened up and localisation: sex, politics, other and language', in

A Collection of Essays on Studying Chinese-Australian Literature and Culture,
ed. Qian, C., Chinese Art School Press, Hangzhou, China, pp.81-95.

Ouyang, Yu 2002, 'Saying goodbye to the Chinese language: an opportunity of the
new Chinese in 21st century', Paper presented to Kaihua Jieguo Conference, San
Francisco, December. (also available online at www.zhenghuanet.com, accessed
in Feb. 2005)

Ouyang, Yu 2002, *The Eastern Slope Chronicle*, Brandl & Schlesinger, Blackheath,
NSW.

Pan, Lynn ed. 1998/1999, *The Encyclopaedia of the Chinese Overseas*, Landmark
Books/Harvard University Press, Singapore/ Cambridge.

Pan, Yadun 1996, *The Current Situation in Overseas Chinese Literature*, People's
Literature Publishing House, Beijing.

Park, Ruth 1948, 1988, *The Harp in the South*, Angus & Robertson / Penguin Books,
Sydney / Melbourne.

Park, Ruth 1949, *Poor Man's Orange*, Angus & Robertson, Sydney.

Park, Ruth 1953, *A Power of Roses*, Michael Joseph, London.

Pugsley, Peter C. 2004, 'Manufacturing the canon: Australia in the Chinese literary

imagination', *Construction Works: Journal of Australian Studies*, no. 83.

Qian, Chaoying 2000, *Death of the Poet: Metaphor for an Age, Identity Crisis in Australian-Chinese Literature, 1988-1998*, Chinese Social Sciences Press, Beijing.

Qian, Chaoying ed. 2002, *A Collection of Essays on Studying Chinese-Australian Literature and Culture*, Chinese Art School Press, Hangzhou, China.

Qian, Ning 1996, *Studying in USA—A Story of the Age*, Jiangsu Literature and Arts Press, Nanjing, China.

Qin, Mu, Rao Pengzi and Pan Yadun eds 1998, *Dictionary of Chinese Literature from Taiwan, Hong Kong, Macau and other Overseas Chinese Literature*, Huacheng Press, Guangzhou, China.

Rohmer, Sax 1968 [1934], *The Trail of Dr Fu-Manchu*, Corgi Books, London.

Rolls, Eric 1992, *Sojourners: Flowers and the Wide Sea—the Epic Story of China's Centuries-Old Relationship with Australia*, University of Queensland Press, St Lucia, QLD.

Rolls, Eric 1996, *Citizens: Flowers and the West Sea—Continuing the Epic Story of China's Centuries-old Relationship with Australia...the sequel to Sojourners*, University of Queensland Press, St Lucia, QLD.

Said, Edward 1978/1991, *Orientalism: Western Conceptions of the Orient*, Routledge & Kegan Paul/Penguin Books, New York/Ringwood, VIC.

Sang, Ye 1996, *The Year the Dragon Came*, University of Queensland Press, St Lucia, QLD.

Schoorl, J., Heering, L., Esveldt, I. & Groenewold, G. eds 2000, *Push and Pull Factors of International Migration: A Comparative Report*, Luxembourg, Eurostat.

Shen, Yuanfang 2001, *Dragon Seed in the Antipodes: Chinese-Australian Autobiographies*, Melbourne University Press, Carlton, Vic.

Shi, Guoying 1994, 'Is it good to marry a Westerner in Australia', *Dashijie Monthly* (Sydney), pp.22-24.

Shi, Hui (Jiang Zhongyuan) 2002, 'A symposium on Liu Xirang's work', *Queensland Asian Business Weekly*, 6 September, p.22

Strahan, Lachlan 1996, *Australian's China: Changing Perceptions from the 1930s to the 1990s*, Cambridge University Press, New York.

Su, Haiping 2005, 'Chinese-Australians' identify: life, ethnic and world: the thematic and artistic values in "Golden Dreams in Australia"', *The Chinese Weekly*, 9-16 Sep., p.15,16.

Sullivan, Jane 2000, 'Taking the multicultural out of culture', *The Age*, 3 Sep.

Sullivan, Jane 2004, 'Asian authors offer a new perspective of Australia', *The Age*, 25 July.

Teichmann, Iris 2005, *A Multicultural World*, Understanding Immigration, Franklin Watts Australia, Sydney.

Tian, Di 2003, *A Collection of Short Stories by Tian Di*, China Literary and Art Circles Publishing House, Beijing.

Travers, Robert 1981, *Australian Mandarin: The Life and Times of Quong Tart*, Kangaroo Press, Sydney.

Van der Erf, R. & Heering, L. eds 1995, *Causes of International Migration*, Luxembourg, Eurostat.

Wang, Dewei 1996, *Fiction in China: from the Late Qing Dynasty to Contemporary Era*, Maitian Press, Taiwan.

Wang, Liping 2003, 'My humble opinion on Chinese-Australian literature', *Contemporary Foreign Literature*, no. 91-94, Beijing.

Wang, Ning 2005, 'Constructing modern Chinese literary canon: toward a revisionist interpretation', paper presented to The International Conference on Canon

Formation in the Context of Cultural Studies, Beijing.

Wang, Xiaoyu 2003, *A Banana Person*, in *Living in Australia*, China Literary and Art Circles Publishing House, Beijing. pp. 1-15.

Wang, Yongzhi 2001, 'A mark on the literary landscape from Chinese-Australian literature', *People's Daily Overseas Edition* (Beijing), 28 Nov., p.5.

Waten, Judah 1978, *Knife*, in *Love and Rebellion*, Macmillan, South Melbourne & North Sydney.

Xia, Zuli (Julie Hsia Chang) ed. 1997, *Chinese Cultures in the Diaspora: Emerging Global Perspectives on the Centre and Periphery*, National Endowment for Culture and Arts, Taipei.

Xie, Xizhang 1996, 'Tears in your eyes as you put the book down', *Beijing Evening News*, 29 December, p4.

Xie, Xizhang 1999, 'The images of Beijing in the eyes of an overseas Chinese drifter—review on "Bungee Jumping to Australia"', *Beijing Evening News*, 25 October, p.7.

Xin, Temple (Qian Bo) ed. 1998, *They Have No Love—A Collection of Stories by Australian Chinese Women Writers in Sydney*, Moreink Studio, Harris Park, NSW.

- Yan, Geling 1996, *Fu Sang*, China Overseas Publishing House, Beijing.
- Yan, Min 2005, 'The Mainland psychological response to overseas Chinese literature from 1980s to 1990s', *Shantou University Journal*, vol. 21, no. 1, pp. 81-89.
- Yan, Tiesheng 2001, *Bleak Sydney*, People's Literature Publishing House, Beijing.
- Ying, Ge 1997, *Why Do We Go Abroad—A Report from the other Side of the Ocean*. The Writers Publishing House, Beijing.
- Yu, Lei 2001, 'Liu Xirang's writing life in Australia', in *Melbourne Chinese Stories Volume II*, ed. P. Wang, China Literary and Art Circles Publishing House, Beijing, pp352-358.
- Yuan, Wei 1998, 'The place without snow and others', in *Australian Lovers: a Selection of Stories about Chinese Students' Love in Australia*, W. Zhang & A Niu eds, Baohuazhou Literature and Art Press, Nanchang, China, pp.92-149.
- Yuan, Wei 1998, 'Hopeless Sydney', in *Australian Lovers: a Selection of Stories about Chinese Students' Love in Australia*, W. Zhang & A Niu eds, Baohuazhou Literature and Art Press, Nanchang, China, pp.36-91.
- Zeng, Jennifer 2004/5, 'Liu Ao and his "Golden Dreams in Australia"', *New Land* (Sydney), no. 6, pp.46-49.

Zhang, Aolie 1996, *Romance in Australia*, Kaiyi Press, Hong Kong.

Zhang, Aolie 1999, *Kaleidoscope of Australian Chinese Writers*, The Publishing House of World Chinese Writers, Taipei.

Zhang, Aolie 2001, 'Review of ten years of Chinese-Australian literature', *World Chinese Literature Forum* (China), no. 4, pp. 7-12.

Zhang, Aolie 2002, 'A teenage girl', in *Chinese-Australian Literature Series: Fighting with Kangaroos, Fiction Volume*, W. Zhuang ed., Haixia Literature & Art Publishing House, Fuzhou, China, pp50-57.

Zhang, Aolie 2003, *My Hometown—Sydney*, China Literary and Art Circles Publishing House, Beijing.

Zhang, Aolie 2004, 'Mainland Chinese-Australian writers', *Literature Newspaper* (Shanghai), 26 Aug.

Zhang, Aolie 2006, 'Building Up the Outstanding Chinese-Australian Works', *Hong Kong Literature*.

Zhang, Enhe eds. 1994, *The Collection of Short Stories by Yu Dafu*, Hai Feng Press, Taiwan.

Zhang, Jinfan (Jin Fan) 1996, 'First night', *Otherland*, no. 1, pp.81-155.

Zhang, Qiusheng 1998, *A History of the Chinese Emigrants to Australia*, Foreign Language Teaching and Research Press, Beijing.

Zhang, Tian 1996, *Australian History*, Social and Scientific Literature Press, Beijing.

Zhang, Wei 1996, *The Sun Faces the South or the North*, China Literary and Art Circles Publishing Co., Beijing.

Zhang, Wei (Wei Feng) 1998, 'Introduction', in *Australian Lovers: a Selection of Stories about Chinese Students' Love in Australia*, Baohuazhou Literature and Art Press, Nanchang, China.

Zhang, Wei (Wei Feng) & A Niu eds 1998, *Australian Lovers: a Selection of Stories about Chinese Students' Love in Australia*, Baohuazhou Literature and Art Press, Nanchang, China.

Zhang, Xiaojun 2000, 'An analysis of Chinese-Australian writing (1989-1999)', *Donghua Time* (Sydney), 6 April. (also available online at *Chinese Culture Association Home Page*, <http://aucca.com>, accessed in Sep. 2004)

Zhong, Yong 1997, 'The romances only from the pleasures of the pen', *Otherland*, no. 3, pp. 127-129, 57.

Zhuang, Weijie ed. 2002, *Chinese-Australian Literature Series: Fighting with*

Kangaroos, Fiction Volume, Haixia Literature & Art Publishing House, Fuzhou, China.

Zhuang, Weijie 2003, 'Marginalised groups and space for a hybrid culture', in *Chinese Literature*, ed. Y. Wu, no.5.

Zhuang, Weijie 2005, *Dance of Wisdom: Chinese Literature, Contemporary Poetry and Cultural Studies*, Baohuazhou Literature and Art Press, Nanchang, China.

Zhuang, Weijie forthcoming, *Dream Seeking & Mirror Image: An Interpretation of Contemporary Chinese-Australian Literature in multicultural Australia*.

Zuo, Yu (Ouyang Yu) 1997, 'The angry Wu Zili', *Otherland*, no. 3, pp. 27-44.

Appendixes

1. A List of Published Chinese-Australian Fiction in Chinese

(Limited to published full-length novels and collections or anthologies that contains fiction in book form only)

Bi, Xiyan 1996, 《绿卡梦》 *A Dream of the Green Card*, Huaxia Press, Beijing.

Bi, Xiyan 2003, 《天生作妾》 *As a Concubine by Nature*, Shanghai Literature and Art Press, Shanghai.

Chen, Aizhen 1998, 《梦的钥匙》 *The Key to Love*, China Literary and Art Circles Publishing Co., Beijing.

Cruickshank, Ken ed. 1983, 《我居异乡》 *In a Strange Land I Live*, Materials Production Project, Stanmore, NSW.

Da, Lu (Lu Yang) 2006, 《悉尼男人》 *A Chinese Man in Sydney*, Hubei People's Publishing House, Hebei, China.

Dong, Qian 1999, 《抚摸我来自异乡的手：从巴西到澳洲的情爱故事》 *Stroking my Strange Hands: Love Stories from Brazil to Australia*, China Society Press,

Beijing.

Du, Jindan (Huang Menglong) 2004, 《游龙记》 *The Stories of a Drifting Dragon*, Fortune Overseas Chinese Publication Pty Ltd, Cabramatta, NSW.

Feng, Tuanbin ed. 2003, 《澳华文萃》 *Digest of Chinese-Australian Literature (Volume I & II)*, China Literary and Art Circles Publishing House, Beijing.

Guo, Yan 2004, 《错位》 *The Wrong Place*, Changzheng Press, Beijing.

Guo, Yan 2004, 《爱情背面》 *Another Side of Love*, Yuanfang Press, Huhehot, China.

Hai, Lun 1990, 《留澳日记》 *Diary in Australia*, Shanghai Translation Publishing Co., Shanghai.

Hai, Shuhong 2005, 《在天堂门外—澳洲老人院护理日记》 *Gates to Paradise: the Diary of an Australian Nursing Home*, Fortune Overseas Chinese Publication Pty Ltd, Cabramatta, NSW.

He, Yuhuai ed 2006, 《依旧听风听雨眠》 *Still Sleep with Wind and Rain*, Xiuwei Press, Taipei.

Huang, Weiqun 1995, 《不同的世界》 *A Different World*, Mingchuang Press, Hong

Kong.

Huang, Weiqun 2005, 《黄惟群自选作品集》 *Self-selected Works by Huang Weiqun*, The Writers Publishing House, Beijing.

Huang, Yuye (Lawrence Wong, Xin Shui) 1988, 《沉城惊梦》 *Shocking Dreams in an Occupied City*, Dadi Press, Hong Kong.

Huang, Yuye (Lawrence Wong, Xin Shui) 1994, 《怒海惊魂》 *Frightened Souls in the Angry Sea*, New Land Poetry Press, Los Angeles.

Huang, Yuye (Lawrence Wong, Xin Shui) 1997, 《养蚂蚁的女人》 *The Women Who Feeds Ants*, Multi-Art Design & Print Co. Melbourne.

Huang, Yuye (Lawrence Wong, Xin Shui) 2000, 《温柔的春风》 *As Soft As Spring Breezes*, Multi-Art Design & Print Co. Melbourne.

Huang, Yuye & Lu, Yanglie eds 2005, 《枫林道上》 *Through the Maples—A 3rd Collection of Victorian Chinese Writers*, Golden Land Printing, Melbourne.

Jiang, Jianning 2002, 《夜如昙花》 *Nights Last Briefly*, The Writers Publishing House, Beijing.

Jiang, Jianning 2004, 《暗香浮动》 *Moving Plum Blossoms with Faint Fragrance*,

Chunfeng Literature and Art Press, Shenyang, China.

Jiang, Jianning 2005, 《悉尼阳光下的梦魇》 *Nightmare under the Sun in Sydney*,

Chunfeng Literature and Art Press, Shenyang, China.

Jiang, Zengpei ed. 2000, 《中国留学生文学大系·日本, 澳大利亚卷》 *A Series of Chinese Overseas Students Literature Volume Japan and Oceania*, Shanghai Literature and Art Publishing House, Shanghai.

Li, Mingyan 2003, 《澳大利亚: 赌场, 情场, 商场》 *Australia: Gambling, Love, and Commerce*, China Literary and Art Circles Publishing House, Beijing.

Li, Shu (Huy Huynh, Huang Huiyuan) 1985, 《苦海情鸳: 血泪浸湿的高棉农村》 *Mandarin Ducks in the Bitter Sea: The Cambodian Village Steeped in Blood and Tears*, Author, Hong Kong.

Li, Wei 1994, 《遗失的人性》 *Lost Human Nature*, Beijing Publishing House, Beijing.

Li, Xin 1994, 《悉尼梦》 *The Dreams of Sydney*, Chengdu Press, Chengdu, China.

Lin, Da (Wei Kangning) 2004, 《女人天空》 *The Women's Sky*, China Literary and Art Circles Publishing House, Beijing.

Lin, Xiong (Tony Huy, Huang Chaoping) 1987, 《难忘的回忆》 *Unforgettable Memory*, Overseas Chinese Association Press, Taipei.

Liu, Ao (Liu Xirang, Leo Xi Rang Liu) 1995, 《云断澳洲路》 *Clouds on the Australian Road*, Qunzhong Publishing House, Beijing.

Liu, Ao (Liu Xirang, Leo Xi Rang Liu) 1999, 《蹦极澳洲》 *Bungee Jumping to Australia*, Qunzhong Publishing House, Beijing.

Liu, Ao (Liu Xirang, Leo Xi Rang Liu) 2004, 《澳洲黄金梦》 *Golden Dreams in Australia*, Qunzhong Publishing House, Beijing.

Liu, Cunren 1996, 《大都》 *The Big Capital*, Baihua Literature and Art Publishing House, Tianjin, China.

Liu, Guande (Liu Bai) 1991, 《我的财富在澳洲》 *My Fortune in Australia*, Shanghai Literature and Art Press, Shanghai.

Lu, Yanglie 2001, 《陆扬烈小说散文选》 *A Collection of Fiction and Prose by Lu Yanlie*, Hong Kong Yusi and Publishing House, Shanghai.

Lu, Yanglie 2003, 《墨尔本没有眼泪》（与《校园之花》合集出版） *No Tears in Melbourne (including The Flower at the School)*, Hong Kong Yusi and Publishing House, Shanghai.

Lu, Yanglie ed. 2002, 《故乡·异乡·梦乡》 *Motherland, Foreign-land and Dreamland—A First Collection of Victorian Chinese Writers*, Time Printing, Melbourne.

Lu, Yanglie ed. 2004, 《文学的春天》 *A Spring of Enlightenment—A 2nd Collection of Victorian Chinese Writers*, Golden Land Printing, Melbourne.

Ma, Shiju 1997, 《不同的春天》 *A Difficult Spring*, Huacheng Press, Guangzhou.

Mai, Qi (Li Ying, Ying Er) 1995, 《魂断激流岛》 *The Soul Takes Fright on Jiliu Island*, Sichuan People Press, Chengdu, China.

Mai, Qi (Li Ying, Ying Er) 2002, 《爱情伊妹儿》 *E-mails of Love*, Changjiang Literature and Art Press, Wuhan, China.

Mai, Qi (Li Ying, Ying Er) 2003, 《北京胡同女孩》 *The Girls from Hutong in Beijing*, Guangming Daily Press, Beijing.

Ouyang, Yu (Zuo Yu) 1999, 《愤怒的吴自立》 *The Angry Wu Zili*, published underground by Otherland Publishing, Beijing.

Qi, Jiazheng forthcoming, 《红狗》 *The Red Dog*.

Shen, Zhimin 2006, 《动感宝藏》 *Dynamic Treasure*, Shanghai People Publishing House, Shanghai.

Shi, Guoying 2004, 《午后阳光》 *The Sunshine after Noon*, Dashijie Press, Shanghai.

Su, Ling 2002, 《全职妈咪的私人生活》, *A Private Life of a Full-time Mum*, (the publication date and the publisher are unknown).

Su, Shanna 2005, 《悉尼情思》 *A Feeling in Sydney*, International Chinese Press, Xiaomen, China.

Tao, Luosong 2003, 《留在世界的尽头》 *Left at the End of the World*, China Literary and Art Circles Publishing House, Beijing.

Tian, Di (Tian Zhihui) 2003, 《田地短篇小说集》 *A Collection of Short Stories by Tian Di*, China Literary and Art Circles Publishing House, Beijing.

Wan, Bin (Maria Wong) 1998, 《回流岁月》 *The Rerouting of A Time Gone By*, Multi-Art Design & Print Co. Melbourne.

Wang, Xiaoyu (Patrick Wang) 2003, 《人在澳洲》 *Living in Australia*, China Literary and Art Circles Publishing House, Beijing.

Wei, Min 1988, 《小我十年》 *Ten Years Younger Than Me*, Sichuan Children Press, Sichuan, China.

Wei, Min 1994, 《爱不爱我》 *Whether You Love Me or Not*, Taibai Literature and Art Press, China.

Wei, Min 2000, 《你是我的》 *You are Mine*, Dazhong Literature and Art Press, Beijing.

Wei, Min 2000, 《等你爱我》 *I am Waiting for Your Love*, Dazhong Literature and Art Press, Beijing.

Wei, Min 2000, 《非去非来》 *Neither Come nor Go*, Dazhong Literature and Art Press, Beijing.

Wei, Min 2000, 《不如不爱》 *It Would be Better to Forget You than to Love You*, Dazhong Literature and Art Press, Beijing.

Wei, Min 2001, 《她和他们》 *She and They*, Xiandai Press, China.

Wei, Min 2003, 《双面绣》 *Embroidering on Double Sides*, China Film Press, China.

Wei, Min 2003, 《我不诱惑你》 *I Won't Seduce You*, Yunnan People Press, Kunming, China.

Wei, Min 2005, 《没人知道我爱你》 *Nobody Knows that I love You*, Changjiang Literature and Art Press, Wuhan, China.

Wei, Min 2005, 《巴黎爱情》 *Love in Paris*, Changjiang Literature and Art Press, Wuhan, China.

Wen, Kuan ed. 2003, 《蔚蓝的海洋—2003 大洋洲华文作家选集》 *Blue Ocean: A Collection of Works by Chinese-Oceania Writers in 2003*, Chinese-Oceania Writers Association, Auckland.

Xi, Bei (Siby Jia) 1998, 《性的迷惘》 *Sex at a Loss*, Today China Press, Beijing.

Xia, Er forthcoming, 《天堂鸟》 *The Bird of Paradise*.

Xia, Wai ed. 2004, 《人·欲·望—澳洲华文作家小说精选》 *People, Desire and Hope: A Collection of Chinese-Australian Fiction*, Tianjin Baihua Literature and Art Publishing House, Tianjin, China.

Xiao, Nan c. ? 1999, 《爱在悉尼》 *Love in Sydney*, (the publication date and the publisher are unknown).

Xiao, Wei 2001, 《澳洲的树熊, 澳洲的人》 *The Australians and Their Native Koalas*, Chinese Workers Press, Beijing.

- Xin, Temple (Qian Bo) ed. 1998, 《她们没有爱情》 *They Have No Love—A Collection of Stories by Australian Chinese Women Writers in Sydney*, Moreink Studio, Harris Park, NSW.
- Yan, Lihong 1999, 《两面人》 *Two Faces*, Crown Press, Taipei.
- Yan, Tiesheng 2001, 《萧瑟悉尼》 *Bleak Sydney*, People's Literature Publishing House, Beijing.
- Yang, Hengjun, 2004, 《致命弱点》 *Fatal Weakness*, Kaiyi Press, Hong Kong.
- Yang, Hengjun, 2005, 《致命武器》 *Lethal Weapon*, Kaiyi Press, Hong Kong.
- Yang, Hengjun, 2006, 《致命追杀》 *Deadly Chase*, Kaiyi Press, Hong Kong.
- Yi, Fu 1995, 《梦醒澳大利亚》 *Waking up from Australia*, Chinese Workers Press, Beijing.
- Ying, Ge 1997, 《出国为什么——来自大洋彼岸的报告》 *Why Do We Go Abroad—A Report from the other Side of the Ocean*. The Writers Publishing House, Beijing.
- Ying, Ge 2001, 《红尘劫》 *Calamity in Vanity of the World*, Yuanfang Press, Huhehot, China.

Yuan, Xuechen (Luo Tou) 2001, 《骆驼行》 *The Travels of a Camel*, Multi-Art Design & Print Co. Melbourne.

Zhang, Aolie 1996, 《澳洲风流》 *Romance in Australia*, Kaiyi Press, Hong Kong.

Zhang, Jinfan (Jin Fan) 2006, 《初夜》 *First Night*, China Literary and Art Circles Publishing House, Beijing.

Zhang, Xiaojun 2004, 《情归何处》 *Where has Love Gone*, The Best Publisher, Canberra.

Zhang, Wei 1996, 《太阳朝南，太阳朝北》 *The Sun Faces the South or the North*, China Literary and Art Circles Publishing Co., Beijing.

Zhang, Wei (Wei Feng) & A Niu eds 1998, 《澳洲情人：澳大利亚中国留学生情爱小说选》 *Australian Lovers: a Selection of Stories about Chinese Students' Love in Australia*, Baohuazhou Literature and Art Press, Nanchang, China.

Zhang, Zhizhang (James Chang) 1992, 《南十字星下的月色》 *The Moonlight under the Southern Cross*, Sanmin Press, Taiwan. (包含短篇小说《我们一共两百年八十岁》) (including another short story *We are Two Hundreds and Eighty Years Old in Total*)

Zhang, Zhizhang (James Chang) 1994, 《张至璋极短篇》 *Mini-fiction by James*

Chang, Erya Press, Taipei.

Zhao, Chuan (Leslie Zhao, Chao Yi) 2001, 《鸳鸯蝴蝶》 *Mandarin Ducks and Butterfly*, United Literature Magazine Press, Taipei.

Zhen, Duo (Chen, Zhenduo) 2004, 《吟唱在悉尼海湾》 *Sing at the Bay of Sydney*, Huacheng Press, Guangzhou.

Zhen, Zi (Zeng Fan) 2003, 《一切随风》 *Everything with the Wind*, Zhishi Press, Beijing.

Zhen, Zi (Zeng Fan) 2005, 《悉尼的四个夏天》 *The Four Summers in Sydney*, Dalian Press, Dalian, China.

Zhuang, Weijie 2002, 《澳洲华文文学丛书·小说卷·与袋鼠搏击》 *Chinese-Australian Literature Series: Fighting with Kangaroos, Fiction Volume*, Haixia Literature & Art Publishing House, Fuzhou, China.

2. A List of Published Chinese-Australian Fiction in English

Ang, Chin Geok 1997, *Wind and Water*, Random House Australia, Milsons Point, NSW.

Castro, Brian 1983, *Birds of Passage*, Angus & Robertson, North Ryde, NSW.

Castro, Brian 1992, *After China*, Allen & Unwin, St Leonards, NSW.

Castro, Brian 2003, *Shanghai Dancing*, Giramondo Publishing, Artarmon, NSW.

Castro, Brian 2005, *The Garden Book*, Giramondo Publishing, Artarmon, NSW.

Chai, Arlene 1996, *Eating Fire and Drinking Water*, Random House Australia, Milsons Point, NSW.

Chai, Arlene 1998, *On the Goddess Rock*, Random House Australia, Milsons Point, NSW.

Cheng, Christopher W. 2005, *New Golden Mountain: the Diary of Shu Cheong, Lambing Flat 1860-1861*, Gosford, Scholastic, NSW.

Fang, Xiangshu & Hay, Trevor 1997, *Black Ice: A Story of Modern China*, Indra

Publishing, Eltham North, VIC.

Glyn-Daniel, Marya 1999, *The Macau Grand Prix and my Part in the Cultural Revolution in China*, Ginninderra Press, Canberra.

Lau, Siew Mei 2000, *Playing Madame Mao*, Brandl & Schlesinger, Sydney.

Lazaroo, Simone 1994, *The World Waiting to Be Made*, Fremantle Arts Centre Press, Fremantle, WA.

Lazaroo, Simone 2000, *The Australian Fiancé*, Picador Australia.

Ng, Lillian 1994, *Silver Sister*, Mandarin, Sydney.

Ng, Lillian 1997, *Swallowing Clouds*, Penguin Books, Ringwood, VIC.

Ouyang, Yu 2002, *The Eastern Slope Chronicle*, Brandl & Schlesinger, Blackheath, NSW.

Teo, Hsu-Ming (Zhang Simin) 2000, *Love and Vertigo*, Allen & Unwin, St Leonards, NSW.

Wu, Jianguo 1998, *The Meandering Stream*, Papyrus Publishing, Upper Ferntree Gully, VIC.

Yahp, Beth 1992, *The Crocodile Fury*, the publisher is unknown.

3. A List of Translated and Bilingual Chinese-Australian Fiction

3.1 From Chinese to English

Ding, Xiaoqi 1993, *Maidenhome*, trans. C. Berry, & C. Silber, Hyland House Publishing, Melbourne.

Liu, Guande & Huanfu, Jun 1995, *Bitter Peaches and Plums: Two Chinese Novellas on the Recent Chinese Student Experience*, trans. B. Jacobs, & Y. Ouyang, Monash Asia Institute, Clayton, VIC.

Liu, Leo Xi Rang 2002, *Oz Tale Sweet and Sour*, trans. R. Apedaile & L. X. R. Liu, Papyrus Publishing, Upper Ferntree Gully, VIC.

Liu, Leo X. (forthcoming), *Bungee Jumping to Australia*, trans. R. Apedaile & L. Liu.

3.2 From English to Chinese

(including English novels that reflect the life of Chinese by Australian authors.)

Castro, Brian 1996, *After China*, trans. F. Lian, Tianjin People Press, Tianjin.

Jose, Nicholas 1991, *Avenue of Eternal Peace*, trans. Y. Li, Shidai Literature and Art Press, Changchun, China.

Jose, Nicholas 1997, *The Rose Crossing*, trans. Y. Li, Chinese Literature Press, Beijing.

Jose, Nicholas 2000, *The Custodians*, trans. Y. Li, Chinese Literature Press, Beijing.

Miller, Alex 1995, *The Ancestor Game*, trans. Y. Li, Chongqing Press, Chongqing, China.

Miller, Alex 1996, *The Ancestor Game*, trans. Y. Ouyang, Wheatland Press, Taiwan.

Ng, Lillian 1999, *Silver Sister*, trans. M. Wu, (the publisher is unknown), Taiwan.

Teo, Hsu-Ming 2003, *Love and Vertigo*, trans. Y. Wu, Qunzhong Publishing House, Beijing.

3.3 Bilingual Collections

(Bilingual Anthologies or Collections that includes Chinese-Australian fiction.)

Manh, Erica comp. 1998, *Sharing Fruit*, Curriculum Corporation, Melbourne.

Skrzynecki, Peter ed. 1997, *Influence: Australian Voices*, Anchor Books, Melbourne.

4. Websites Relating to Chinese-Australian Literature

AustLit (Australian Literature Gateway):

<http://www.austlit.edu.au/specialistDatasets/ARA>

Baidu web site: <http://baidu.com>

Changfeng Net: www.australianwinner.com

China web site: <http://www.china.com>

Chinatown Online: www.chinatown.com.au, www.chinatown.com.cn

Chinese Academic Journals database: <http://www.cnki.net>

Chinese Cultural in Australia home page: <http://aucca.com>

Chinese Literature web site: <http://hwwx.stu.edu.cn>

Chinese Student Net: www.chinesestudent.com.au

Chinese Writing Online: www.hwxz.com

Chiwi Net: www.chiwi.net, www.tongyi.net.cn

Fengti web site: www.fengtipoeticclub.com

Good Morning Australia web site: www.morningaustralia.net

Google web site: www.google.com.cn

Hi Chinese Net: www.hichinese.net

Kinetica Web: <http://www.nla.gov.au/Kinetica>

National Library of Australia web site: <http://www.nla.gov.au/catalogue>

Nihao Chinese web site: <http://www.nihao.com>

Overseas Chinese Literature Database: www.ocl.shu.edu.tw

Ouyang Yu web site: www.ouyangyu.com.au

People web site: www.people.com.cn

People Books web site: www.booker.com.cn

Sina web site: www.sina.com.cn

Sohu web site: www.sohu.com.cn

The Information Centre at Renmin University web site: www.confucius.cn.net

We web site: www.weandwe.com

Wikipedia Encyclopaedia (Chinese version): <http://zh.wikipedia.com>

World Chinese Literature Forum: www.jsass.com.cn;

Yahoo web site: www.yanoo.com.cn

Zhenduo web site: www.zhenduowenxue.net

Zhenhua web site: www.zhenghuanet.com

[End]